

Two Louies

OFF THE GRID

SONG SHARKS

STEELY ROADIE

DO U MISS NY

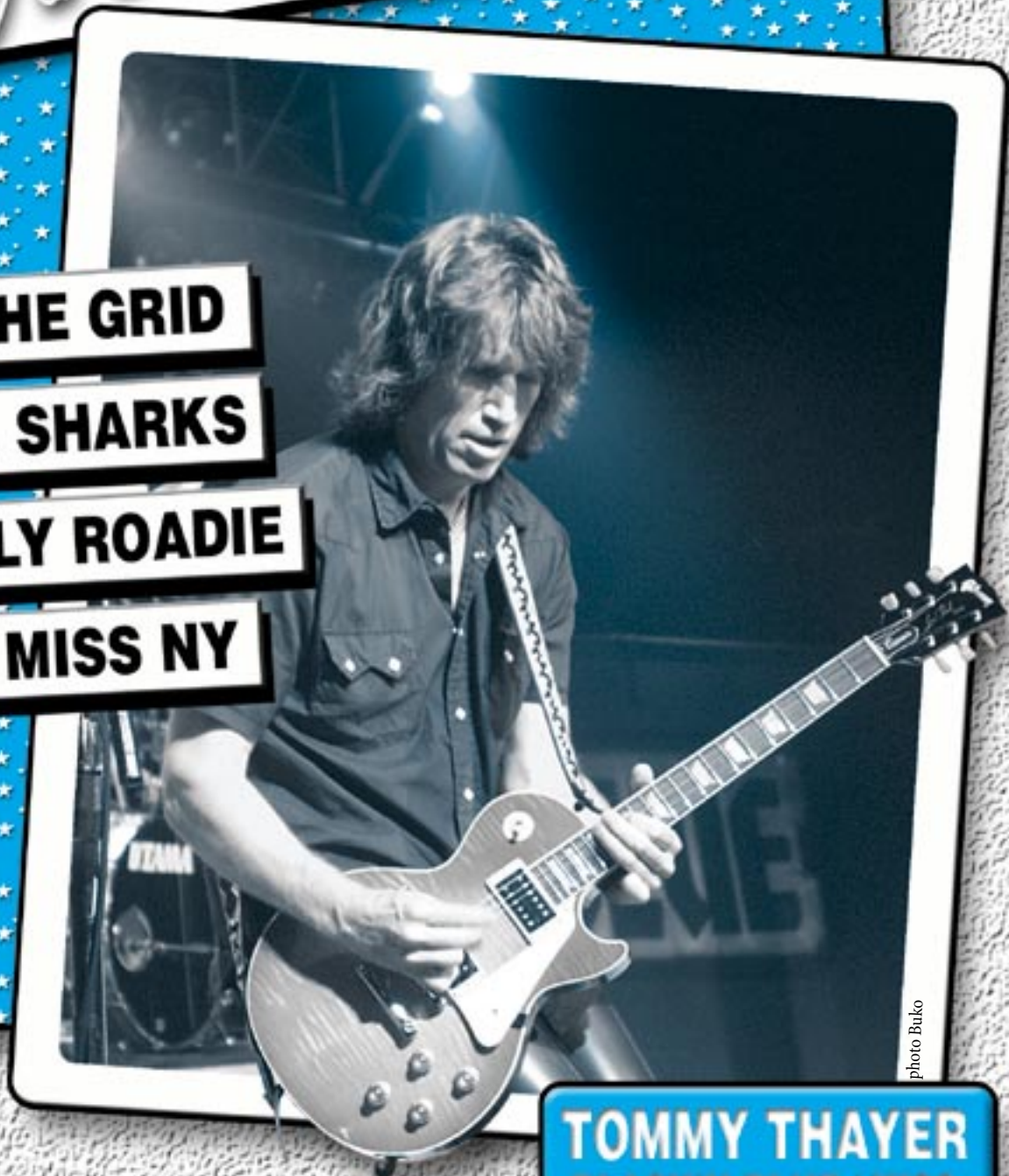
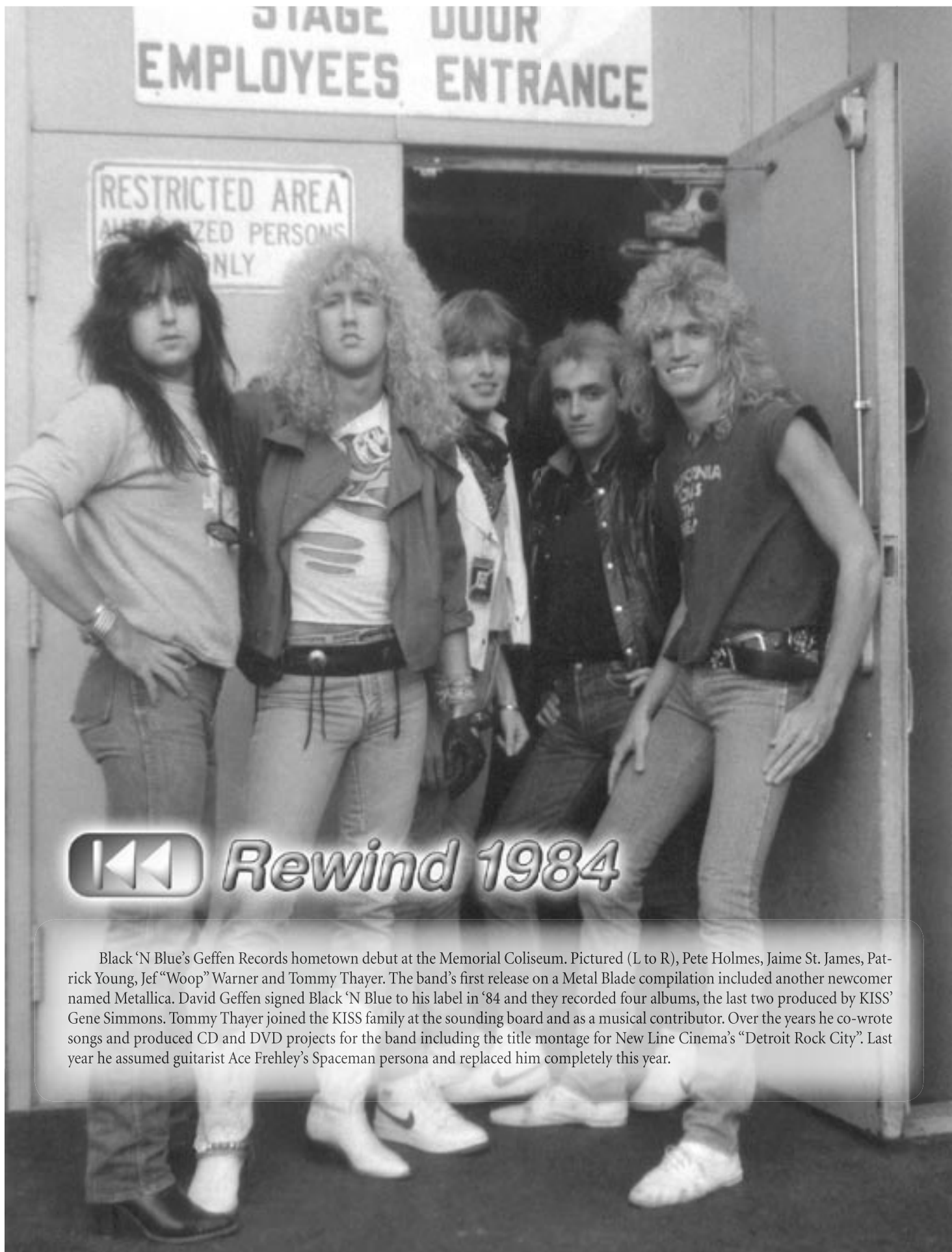


photo Buko

TOMMY THAYER
BLACK 'N BLUE / KISS

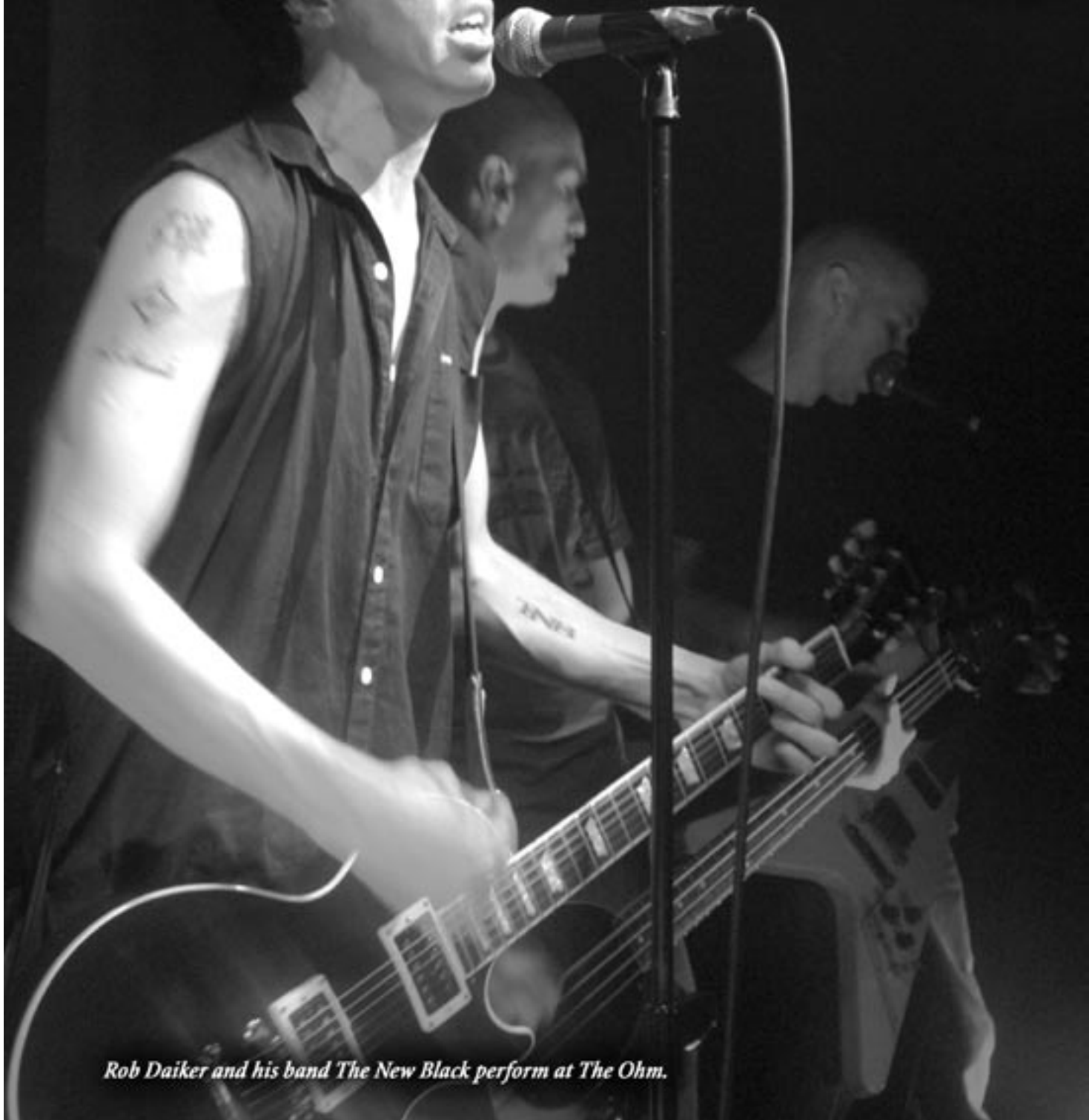
REPLICATION/LABEL GUIDE



Rewind 1984

Black 'N Blue's Geffen Records hometown debut at the Memorial Coliseum. Pictured (L to R), Pete Holmes, Jaime St. James, Patrick Young, Jef "Woop" Warner and Tommy Thayer. The band's first release on a Metal Blade compilation included another newcomer named Metallica. David Geffen signed Black 'N Blue to his label in '84 and they recorded four albums, the last two produced by KISS' Gene Simmons. Tommy Thayer joined the KISS family at the sounding board and as a musical contributor. Over the years he co-wrote songs and produced CD and DVD projects for the band including the title montage for New Line Cinema's "Detroit Rock City". Last year he assumed guitarist Ace Frehley's Spaceman persona and replaced him completely this year.

BURRO'S Eye View



Rob Daiker and his band The New Black perform at The Ohm.

Jonny HOLLYWOOD

Jonny DuFresne

John Leonard Rancher: Off the Grid

I was checking my voice mail the other day and low and behold a voice from the past. "Hey Jonny, this is Lenny Rancher". Lenny was getting in touch to inform me of ex-Unreal God band-mate, Alf Ryder's upcoming wedding ceremony. Congrats Alf and Janey, Sound's like it was quite a bash. Sorry I couldn't make the event. I'm stuck here on the streets of Los Angeles, summer heat, melting tar that just won't let go of me right now.

It's been almost two years since Lenny and I have spoke, the last time being the Billy Rancher and The Unreal Gods induction into the Oregon Music Hall of Fame. Two years, our universe must be accelerating! It was another long distance call from Lenny that brought me back to Portland that post 911 November night. The event was a musical celebration of the extended musical family that has evolved from Billy and Lenny's musical brotherhood. It was an honor to be involved in an event that acknowledges the deep appreciation of so many. A time, long since past, but not forgotten by those who were there to witness it.

It's pretty amazing when you think about where it all started. The musical gods smile down upon two kids living in a cultural bubble in East Portland. Tapping into the heart of "everything cool" from the 60's and 70's they set the stage for the evolution / revolution that was the downtown Portland music scene of the early 80's. Lenny and Billy's seminal band "The Malchicks" woke Portland out a granola haze, introducing the drunken swagger of The Stones and The Faces, the "in-yo-face" assault of Iggy Pop, the euro-style of David Bowie and Brian Ferry, as well as the grooves of Reggae to a new generation.

Those who were there in the beginning knew something truly unique was unfolding. The Malchicks were not a manufactured event, they were the real thing. They were a presence to behold; boy-next-door looks gone wrong colliding with a Salvation Army sense of fashion coupled with a complete lack of intimidation of how things were supposed to be done. Whether it was bashing out Stones covers on out-of-tune guitars while fighting on-stage at The Long Goodbye, blasting the Park Blocks at daybreak the day after John

Lennon was murdered, or upending Asteroids machines at Sak's Front Avenue, The Malchicks obliterated the rules, transcending their surroundings, cutting a swath through audiences ranging from Urban Noize punks to suburban jocks and their girlfriends.



"While Billy reached for the stars, Lenny never forgot the heart. Together they possess the classic rock-and-roll dichotomy. Billy's Jagger / McCartney to Lenny's Richards / Lennon."

photo Gustavo Rapoport

It was all poised to hit the big time, till the world came crashing down and brotherly differences broke up the band. Billy and Dave Stricker went on to form the Unreal Gods, while Lenny, Pete Jorgenson and Rod Batisite reconfigured as "Them Roosters", morphing into "The Pipsqueaks" with Lenny briefly reuniting with Billy in "Flesh and Blood" in the wake of the Gods mid 80's disintegration.

Through the years Lenny grew out of his rock-n-roll hooligan persona, establishing himself as a multi-talented singer, songwriter, guitarist and band leader in his own rite. In "Lip to Lip" and "Lloyd Ruby" Lenny's intuitive creativity, articulate, soulful delivery and the unflinching lyrical honesty blossomed into a musical vision that made up in depth to what Billy's offered in breadth. While Billy reached for the stars, Lenny never forgot the heart. Together they possess the classic rock-and-roll dichotomy. Billy's Jagger / McCartney to Lenny's Richards / Lennon. I can only imagine what went on between them as brothers, each

with so much talent.

It probably felt like a compromise working together. Not that the results ever came across that way. Had Billy's career not been cut short one can only speculate if, or what, they might have gone on to do had they had a chance to work together in artistic maturity. If overcoming all the ambition, ego, sibling rivalry, as well as the usual artistic demons that accompany most musicians wasn't enough to warrant Lenny his well earned artistic and commercial success, well, that's just it. In the end, it just wasn't enough. Just when all the musical potential and years of struggle were finally paying off in the form of a financially lucrative career writing and producing music for radio and television commercials, Lenny made what I would think must have been one of his life's toughest decisions; to follow his heart and walk away from what was becoming a hollow success to focus his efforts in the pursuit of a higher cause; saving our forests and wildlife from the destruction of corporate America.

Billy and Lenny were always fisherman. I think it was probably seeing the deforestation they saw during trips to their favorite fishing spots is what got Lenny into action. And action has meant becoming involved in with environmental protection groups, walking the woods, collecting information to fight sales of wilderness timber lands. Getting involved wherever possible, all the while remaining self-funded to ensure an un-compromised fight, this is as passionate as I have ever seen Lenny. His commitment to the "big issues" has certainly guided me to look beyond the music industry and our consumer society for answers in my own life.

But the music lives on. Now going by his full name, John Leonard Rancher, Lenny released "Nothings Left Untouched" on the Locals Only label in 1997 and has plans for a new release in Fall of 2003. "Emotional Stew" is the culmination of four years of living close to the land off the power grid, in a cabin without electricity in Beaver Creek. With only an acoustic guitar and a battery powered tape recorder, the groundwork was laid. Entering Greg Paul's Herber House Studio, Lenny laid down 37 new tracks over the course of the summer. Most tracks were built up from a single acoustic track played in "real time" It doesn't get more organic than that. Old friends Pete Jorgenson from The Malchicks, Frank Stewart from The Pipsqueaks as well as Mel Kubik on keyboards also make guest appearances.

It's been a long strange trip for most of us over the last twenty years or so. The wild-eyed scenssters we once were have given way to something a little more focused though I would like to think no less driven. Deep down inside we're still those spiky haired upstarts rattling societies cage, attacking hypocrisy, trying to make this world just a little more of an honest place to live. Lenny, wherever your life leads you I know you will always make an impact as you have on so many of us already. Peace.

LL

RECORDING CONTRACTS: THE BASIC CONCEPTS

There is probably no subject in the music business more frequently discussed, yet more misunderstood, than the subject of recording contracts.

As most musicians know, recording contracts are painfully long and complex. The typical U.S. major label contract is usually in the range of fifty to seventy pages, single-spaced. The contracts used by independent labels tend to be substantially shorter, often in the range of ten to thirty pages. Occasionally, however, I will encounter an independent label contract which is just as long and complicated as any major label contract, but this is fairly unusual.

There is no one standard recording contract used by all record companies; each company has its own basic form which it will use as the starting point for negotiations. Even so, the vast majority of recording contracts are structured in the same general way, employ the same general concepts, and look generally very similar, at least in the case of major label contracts. There are, however, some significant variations in recording contracts from record company to record company, since each of the various labels tends to deal differently with certain specific contract issues.

There are also some variations between the exact terms of recording contracts from one band to the next, even in the case of bands on the same label, by reason of the difference in the exact outcome of each band's recording contract negotiations with the label.

THE NEGOTIATION OF RECORDING CONTRACTS

After a record company has informally offered a band a recording contract, the "Business Affairs" department (i.e., the legal department) of the record company will then customarily prepare a first draft

then prepare a new version of the contract for the band attorney's approval.

Frequently, due to the complexity of recording contracts, this cycle will often repeat itself at least several times before the contract is actually finalized and signed.

The flow of these negotiations will depend on a variety of factors, such as the relative bar-

record company, the record company will then have the right to decide within a certain period of time whether it will exercise its option to have the band record the next album. This process will repeat itself for as many albums as the contract requires the band to record, unless in the meantime the record company loses interest in the band and drops the band from the label, which the record company is



gaining power of the particular band and record company involved, the nature of the personalities of the people involved, the size and personality of the record company itself (each company tends to have somewhat of its own personality), and the past track record of the band. These various factors will determine not only the flow of the negotiations, but also obviously the results of the negotiations.

Incidentally, there are, on the one hand, some items in recording contracts which are almost always negotiated (for example, the royalty rates, and the size of the recording budget); but, on the other hand, there are other items which are rarely negotiated -- for example, how often the record company will provide royalty accountings to the band (semi-annually).

THE BASIC ELEMENTS OF THE TYPICAL RECORDING CONTRACT

It is a little dangerous to attempt to discuss generally and briefly the subject of recording contracts, due to the complexity of the subject. For every general statement which can be made, there are numerous exceptions. Consequently, it is important to bear in mind that the comments

contractually entitled to do. (The record company must, of course, continue to pay royalties for those records which the record company continues to sell.)

2. Territory. The term "territory" means the geographical area in which the record company is allowed to sell the band's records.

Most recording contracts give the record company the right to sell, *worldwide*, the albums which the band records during the term of the contract. This is particularly true with major labels, which want to have "product" to feed to their worldwide distribution systems. In the case of smaller labels, however, it is frequently possible for the band to limit the record company's rights to only the U.S. rights, in which case the band will then have the right to enter into separate agreements with one or more foreign record companies for those foreign countries not covered by the band's deal with the U. S. label.

Or the band may first sign a deal with a foreign label, and then later seek a deal with a U. S. company. This will more likely be the scenario when the band's style of music is more popular *outside* the U. S. than *in* the U. S.

3. Exclusivity. The typical recording contract gives the record company the exclusive right to all of the band's recorded performances during the term of the contract. In other words, the band typically cannot record any material for any other record company for as long as the contract is in effect. The typical "exclusivity" clause in recording contracts is usually very broad, and gives the record company the exclusive rights to the band's performances in, for example, long-form concert videos and musical performances in films.

There are some labels, however, which will agree to a clause in the recording contract allowing the artist to do a certain specified number of outside projects per year. Whether an artist can get this will depend on the particular label involved and the bargaining power of the artist.

Traditionally, the record company does *not* have any right to share in any of the band's *live performance* income. However, given the current dismal state of the record business, some of the major labels have started making noises about changing this policy, so that the label could start sharing in its artists' live performance/touring income, as well as merchandising income (income

"Exclusivity. The typical recording contract gives the record company the exclusive right to all of the band's recorded performances during the term of the contract. The typical 'exclusivity' clause in recording contracts is usually very broad, and gives the record company the exclusive rights to the band's performances in, for example, long-form concert videos and musical performances in films."

of the contract and send it to the band's attorney for review.

The band's attorney will then make handwritten comments on the contract draft, outlining his/her objections to particular clauses in the contract. As part of this process, the band's attorney will meet with the band and the band's manager, review the contract with them, and obtain their approval as to any specific negotiating positions.

The band's attorney will then return the contract draft with his/her handwritten comments, called a "mark up," to the record company. The lawyers for the band and the record company will then discuss, usually by telephone, the various issues in dispute and try to resolve their differences. If they are able to do so, the record company's lawyer will

below must, necessarily, oversimplify the subject to a large degree.

In a nutshell, the main features of the typical recording contract are as follows:

1. Term of Contract. The "term" of a contract means, basically, how long the contract will last. This is usually stated in terms of how many records the contract will be for.

To get more specific, it's important to understand that the typical recording contract obligates the band to record a specified maximum number of albums. However, it is the record company *alone* which will have the right to determine how many records the band will *actually* end up recording. This will be handled on an album-to-album basis; after the band delivers the master of an album to the

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The
GOOD
the
BAD
and the
UGLY
S.D. Clarke

Conscious Contact - Jerry Joseph & The Jackmormons
Terminus Records

Jerry Joseph has been on the scene for over ten years now; first migrating to town with Rocky Mountain reggae/rock mainstays, Little Women back in the early '90s. Since then, Jerry has flirted with the typical well-known career stalling vices over the years. But the cover and other artwork of this album, as well as some of the lyrics, seem to imply a shift for him, toward some sort of Eastern principle, falling somewhere in between an ascetic form of Buddhism and Hatha/Tantra Yoga. Whatever his personal philosophic bents, he has been off of drugs for many years now. His powers as a musician and songwriter seem never to have been more acute.

Jerry and the band, drummer Brad Rosen and bassist Junior Ruppel, traveled to Georgia in August and September of 2001, to record for the Athens-based Terminus Records label, under the auspice of producer Dave Schools (bassist for Gov't Mule and Widespread Panic) and engineered by David Barbe (who was bassist in Bob Mould's Sugar).

With Schools' Georgia connections firmly in place, the Jackmormons enlist the aid of a veritable who's-who of side players, including Chuck Leavell (Chuck's daughter Amy, not coincidentally, happens to be the publicity director at Terminus Records) who made his name playing keyboards with the Allman Brothers, the Rolling Stones, Sea Level and

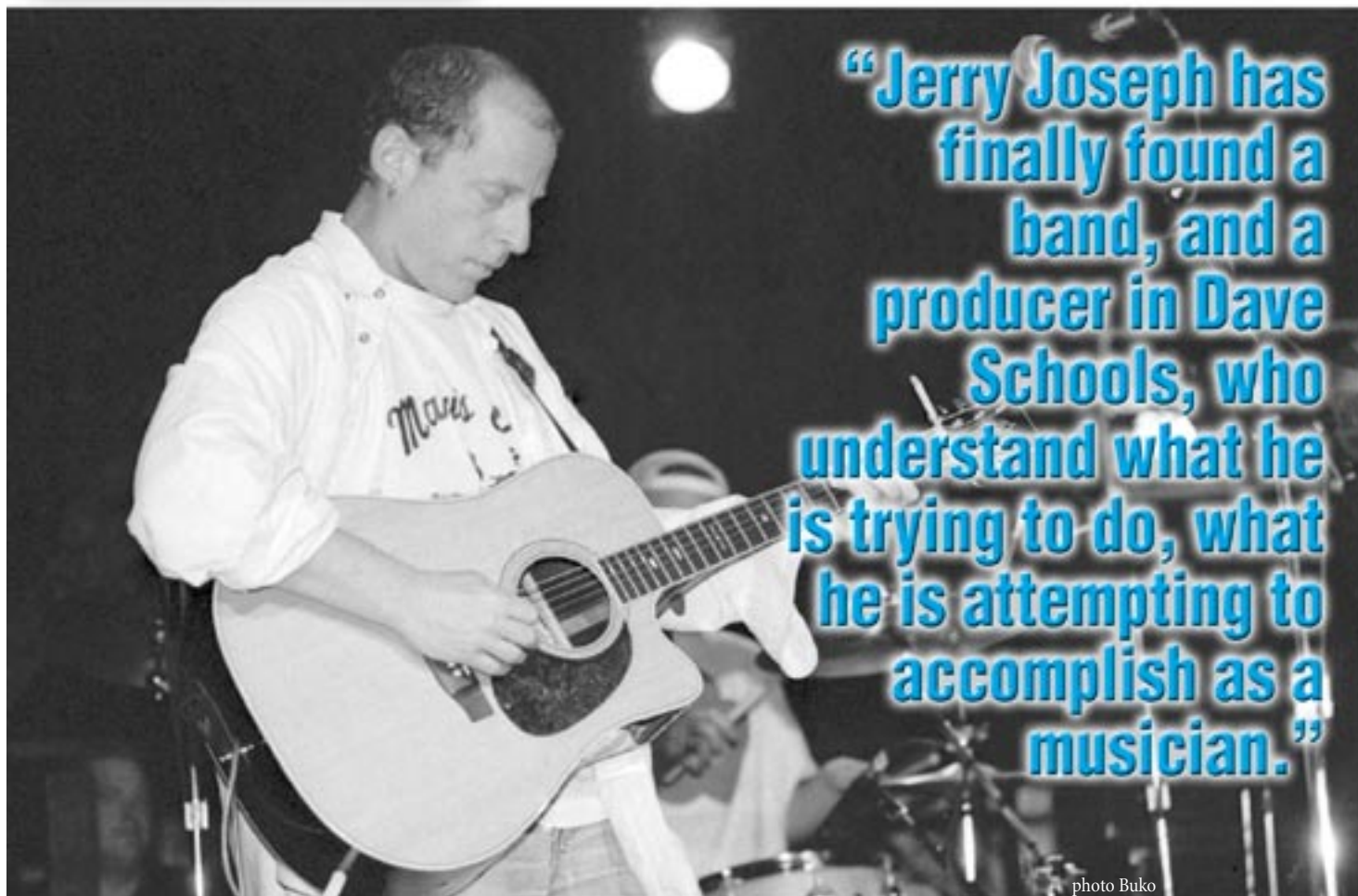
Eric Clapton; Widespread Panic drummer Todd Nance and guitarist Michael "Mikey" Houser also played on the album.

Houser subsequently died of pancreatic cancer, about a year after this recording began. Keyboardist Randall Bramblett (who has played with Traffic), has also played with Widespread Panic, and plays on a few tracks here. Vic Chestnutt (who toured Europe a few years back with the Jackmormons) even joins in to lend vocals to a track.

And, among the dozen tracks presented here, each has something to recommend it. For, of the ten or twelve albums Jerry Joseph has crafted in his long career, this one is by far the strongest. Joseph's style has always fallen into that bard-like category, like the work of Bruce Springsteen, John Hiatt, Johnny Cougar Mellencamp, an American version of Elvis Costello and Graham Parker, with his own wry worldview piercing through the stylistic similarities.

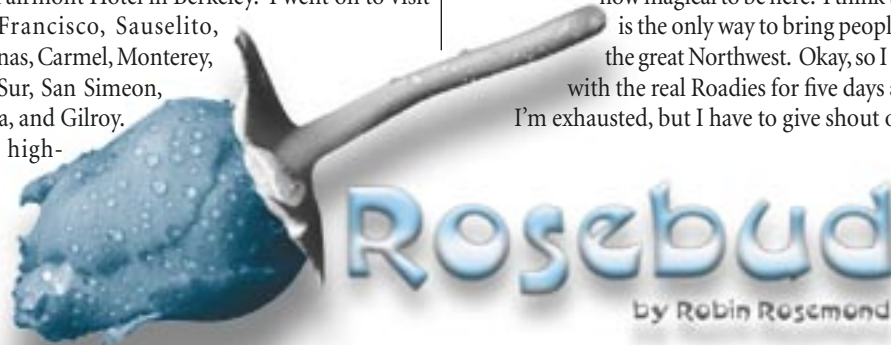
The album kicks off with the jagged guitar chords of "Coliseum," as song about Jerry's misgivings and feelings of inadequacy, concerning a deteriorating relationship. Over Chuck Leavell's smooth organ fills and Rhodes-like electric piano solo, Jerry sings "Maybe she'd be better off with a gladiator/'cause glory's just another phase I thought I'd save for later." While it's a very catchy song, it lacks a strong chorus to push it into the hit category.

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This is a travelogue column. I will be in Portland for the dog days of August, but in July I visited California. I drove down with a friend to the Bay area and it was an enjoyable drive to San Pablo on the first day. We left early and got there in time for a sunset cocktail at the Fairmont Hotel in Berkeley. I went on to visit San Francisco, Sausalito, Bolinas, Carmel, Monterey, Big Sur, San Simeon, Napa, and Gilroy. The high-

rehearsal and show. What could be better? I think using the Memorial Coliseum as a rehearsal hall for tours and different theatrical productions is a good idea. We need to get our services down and convince the rest of the world that not only is it cheaper to come to Portland to rehearse; it's somehow magical to be here. I think that is the only way to bring people to the great Northwest. Okay, so I was with the real Roadies for five days and I'm exhausted, but I have to give shout outs



light was the Hearst Castle. The castle is a spooky spectacle on a hill over looking the Pacific Ocean. This estate is a shrine to something beautiful, but becomes outlandish in its overkill. When you visit the indoor swimming pool you are first struck by the brilliant blue tiles and arched ceilings. You look more closely at the tile and Park Rangers remind you that the gold in the tiles is real and you are walking on gold. Walking along the gated, dark pool you get a feeling that is haunting. The view from the hilltop and huge works of art, sculpture, facades, fireplaces and stones which come from all over the world and are antiquities is awesome. I'm not sure it's lucky to have the Egyptian sculptures staring out to the sea on a patio that wraps around the entire estate, but until Egypt has a right to claim what has been pillaged over the years they stay at San Simeon. The Park Rangers were knowledgeable and polite to my family. I was relieved we had chosen to take the handicap tour.

I will tell you what; life can be the sweetest thing. After all my gushing about Steely Dan last month, they are kicking off

to the Stage Manager Larry Yager and the Production Manager Charlie Boxhall for their great work. Also, I have to say seeing the band play at the Keller ended up having better sound than the



Deb Brandon

“Life can be the sweetest thing. After all my gushing about Steely Dan last month, they are kicking off their tour here in Portland. They rehearsed at the Memorial Coliseum and I was roadie for the rehearsal and show.”

their tour here in Portland. They rehearsed at the Memorial Coliseum and I was roadie for the

Coliseum.

When ‘Mama Mia’ was at the Keller Audito-

rium for two weeks, I think we took great care of their cast and crew. Although I'm not that big a fan of Abba, I really got stuck on that show. I'm not sure it wasn't because I got to be the stage right carpenter under the supervision of Carpenters Herbie Woodruff and Steve Gower. These were two great road guys. I wanted to jump into their road boxes and run away. I never enjoyed making an ass of myself more than with these seasoned veterans of show biz. Gower is from Toronto and Howie lives in Minneapolis. They made every performance a blast and from time to time I do long for the ultimate challenge of going on the road. Anyway, Howie went deep-sea fishing off the Oregon Coast at Garibaldi and caught a couple of big salmon. They had it all filleted and we had an impromptu barbecue around the loading dock at the Keller Auditorium. It was a great day to grill and the salmon was delicious. We fed over fifty people and didn't realize how much salmon they had actually caught until we pulled out a second grill to keep it all cooking.

Tickets for Sisters Of The Road Café's Bluegrass & Old Time Music Festival Saturday Night Concert with Mike Seeger, Sam Hill and the Foghorn String Band are now on sale. The concert will take place Saturday, September 13th at the Crystal Ballroom and will benefit Sisters Of The Road Café, a 24 year old non-profit Café serving individuals experiencing homelessness in our community – www.sistersoftheroadcafe.org.

Sisters Of The Road Café's First Annual Bluegrass & Old Time Music Festival & Benefit will be an entire week-end of music and fun, beginning Friday night, September 12th with a Hoedown and Auction on Alberta Street, continuing all day Saturday at the Crystal and ending Sunday, September 14th with a free Bluegrass Gospel Show in the River District! Go to www.sistersoftheroadcafe.org/bluegrass to learn more about Sisters and the Festival.

P.S. I want to add that I've had my teleport.com address for many years, and during that time, big name carriers bought out teleport. It was awful when the company was sold because your e-mail would crash and then you would have to call support and spend time changing all the perimeters. Anyway, many disgruntled customers later, they sue and now I finally get a check for having the patience to sit through all of these changes just because I didn't want to change my e-mail address. It was sort of sweet revenge. The check was a class action payment of \$40,000 give or take a few bucks. The moral of the story? I don't know, but I did laugh when I opened the envelope.

Write to me: rosebud@teleport.com

LL

SKINNY WHITE SHOULDER

BY DENNY MELLOR



“Paul Delay, Curtis Salgado and Lloyd Jones among others all took turns pawing Bobby Murry’s Anaconda skin covered ESP while shoving crawdads into their mouths just before the show started...Bobby’s been through a lot over the years but he never quit playing and he has the credits to prove it, as well as a Grammy and a long list of tours with major bands.”

When most jammers get on stage at Marty’s DV8 all purpose Tuesday night showcase we (I mean they!) use the opportunity to show off all of my (I mean their) hottest and most self serving, whammy bar jerking, over played too many note, new distort-o-effect-a-thon screaming instrumental spazz off. A few weeks ago, Marty invited me by to hear a band called Western Aerial, a trio from Portland. I caught guitarist Geoff just before they took stage and he told me that their mission was to perform a set as a dress rehearsal for a battle of the bands to be held at the Roseland the following night hosted by KUFO. The winner will get to open for a national act at this years RockFest. The set they played was hot and smooth probably because they had rehearsed it four or five times earlier that day according to Geoff. The following night’s competition was a blast; however, Western Aerial easily stole the trophy and got the gig at RockFest. Good Job Geoff, Jimmy and Chad! Western Aerials email is westernaerial.com, website is www.westernaerial.com

A new live music venue has popped up on N. Lombard, Aidens Restaurant and lounge has started booking a sweet variety of performers and bands like Sweet Juice, Slow Rollers and Miguel Sanchez. North Portland has become a decent music district as of late especially along Lombard.

One of the best cover bands you’ll ever hear plays every Thursday from ten till when. One Too Many will call from a list of over one hundred and twenty tunes including many of their own and these cats can play. If you’re up for it (buzzed) you too can be a rock star because One Too Many will let you sing a tune or two as their feature guest singer. One Too Many is Paul Summers Jr. on guitar and great lead vocals, Kevin Anderson on bass and vocals and Matt Kramer on traps. Apparently Paul Summers has been busy off stage as well, congratulations on the birth of your lovely daughter Lola!

Aides is located at 3107 N. Lombard, Western Aerial will be there on August 23rd and Sweet Juice on the 29th.

The Waterfront Blues Festival is long gone for this year but I had a great time with Bobby Murray from the Etta James Band. Bobby and I go way back to the seventies when the air was dirty and sex was clean. We used to live in a suburb of

Tacoma called Lakewood where the only thing for us to do was jam and go to keggers, or jam at keggers, or lay under the tap at keggers. One time my band got tossed into that ugly Tacoma jail just for playing outside. Bobby has been in Etta’s band for seventeen years and has pretty much done everything in the biz. We hung out backstage courtesy of Portland stage master Joey Scruggs and the food bank so we could act like dumb teen age musicians yet one more time. Most Portland big-time cats know who Murray is and it was old home week for Bobby who now resides in Detroit. Paul Delay, Curtis Salgado and Lloyd Jones among others all took turns pawing Bobby’s Anaconda skin covered ESP while shoving crawdads into their mouths just before the show started. It’s nice to see musicians stick to their craft for life, Bobby’s been through a lot over the years but he never quit playing and he has the credits to prove it, as well as a Grammy and a long list of major tours with major bands. Oh yeah there were three guitar players in my

neighborhood, Bobby, myself and a guy named Robert Cray.

Portland Music hosted another free workshop and concert at their N.E. Broadway store.

This time it was world class Guitarist Peppino D’Augustino. I usually learn a lot at workshops but this time all I could do was cry this guy was so good. I’ve never heard the instrument talk this way. Peppino seemed to have a couple of extra invisible fingers or something, I still can’t figure out how he can do all that with just an acoustic, and I didn’t realize those Canadian made Seagull guitars were so sweet ooowee! Nice! Peppino D’Agostino uses fifteen different tunings, several of his own and, retunes without a tuner.

Who were the other guitar players in his neighborhood Segovia, Clapton and God?

Views & REVIEWS

by Fran Gray

The Return of Kreme

They're back. I can't believe this didn't get more coverage in the music press. Imagine the 60's U.K. super-group reuniting at a little place on Southeast 82nd just across the parking lot from the Home Depot. But word must have gotten out somehow because traffic was backed up for blocks and lines of eager fans both young and old were

for the band *Rilo Kiley*, who this reviewer was originally making an appearance for. I wish more people had shown up for the pop rock, acoustically enriched, stylings of Nebraska's *Golden Age*, however. It's easy to get caught up in life's details and only get out for the headlining bands, but this group of players, all in their early twenties, performed with the same intent of a major label showcase. They gave Portland more than what

genre of their own.

Finally, the waning hours of the night arrived, as did *Rilo Kiley*. Surprisingly, sometime between 7 and 11 pm on that Thursday night, Portland had produced a completely filled Aladdin Theater with fans crowding the stage. What began as a quiet and possibly poorly attended evening of music, had morphed into a riled up rock arena.

With Jenny Lewis on her lone, blue electric guitar, and Blake Sennet working samples from a chair next to her, the *Rilo Kiley* set opened as a duo with Lewis' "It's a Hit," a high and lonesome, unpretentious alt. country flavored tune. While the music of *Rilo Kiley* contains elements of dusty twang, pop-enhanced, eclectic rock, they add even more ingredients to the recipe to bump it to yet a higher plane of existence. Opening the set with buzzy samples waxing and waning in the background against Lewis' lightly strummed electric guitar was just one unexpected example. Though breezy, quirky and inviting, it was only a ruse setting up the audience for the high voltage pop/rock that followed.

Rilo Kiley's girl, boy, sugar and spice presence was not only electrically charged, tasty and sweet, but immense! With the stage appropriately jammed with fans, the *Rilo Kiley* buzz seemed more than justified.

Doug Hoekstra-Waiting CD-Paste

Nobody is quite as busy as this guy. Doug Hoekstra is a songwriting, touring machine and for him, even the act of waiting is far from passive. While awaiting the arrival of his son Jude, he decided to write and record the 12 songs on his new release "Waiting." Yes, he did record them in his home studio and having found a new label home at Paste Records, Hoekstra now finds himself at number 4 on the Americana charts in the U.K

"SITTING ON BOXES AND STOOLS AMIDST THE COOL BLUE STAGE LIGHTS WITH NO VOCAL MICS, BROKEBACK DREW THE AUDIENCE INTO THEIR PRIVATE JAM SPACE WITH MUSIC SWELLING UP FROM OUT OF NOTHINGNESS AND DISSIPATING INTO THIN AIR, LIKE THE SMOKE LEFT AFTER THE EXPLOSION OF A FIRECRACKER."

wrapped around the building. I tried to get in to see the show, but the police turned me away even though I said that I wrote for Two Louies. I was surprised by the number of police that were there, apparently lured with free donuts. How did a band I've never even heard of, *Krispy*, land a gig opening for *Kreme*? What a break. This just goes to show you that it always pays to get your press kit out there. You could be next. In fact, opportunity may be on the horizon. It looks like the remaining *Beetles* are getting together at the Volkswagen dealership just down the road.

Local but True

1) Which five Portland bands won KUFO's Rockfest and opened for Korn on July 11th?

Answer: *Shift*, *Mindcell*, *Hotboxed*, *Dirty Lowdowns* & *Western Aerial*

The stage was puny and about as far away from the main stage as possible, but these are the Portland bands that won with demo tapes submitted to KUFO.

2) Which band won the New Rock Rumble, Portland's biggest band search ever (according to KNRK) hosted by KNRK and judged by Ross Robinson (Cure, Limp Bizkit fame)?

Answer: *Railer*

3) Which local country girl won an award at Carnegie Hall in June for her original western music?

Answer: *Joni Harms*

Golden Age, Brokeback and Rilo Kiley Aladdin Theater July 10th

It was a music festival to be sure with six bands playing that night. A buzz the size of Montana had spread coast to coast

it bargained for at 7 pm.

Combinations of twang-infested low tones define the ghostly jazz-like melodies of *Brokeback*. Sitting on boxes and stools amidst the cool blue stage lights with no vocal mics, they drew the audience into their private jam space with music swelling up from out of nothingness and dissipating into thin air, like the smoke left after the explosion of a firecracker. The magnitude of the playing was huge, creating an awareness that this must be a very special group of musicians. As it turned out, that was exactly the case. *Tortoise*, *Pullman*, and *Eleventh Dream Day* are some of the bands that *Brokeback* emerged from.

Taking the stage at 9 pm, they had a befuddled audience swaying instinctively to an indescribable beat made up of the rich textures of stand-up bass, lightly brushed drums, twangy guitar tones, and quirky animal sound samples: the loon, the elk and some misty, morning meadow creatures. At the count off, the songs seemed to flow like the headwaters of some innocent mountain stream and rage like the Colorado at the end. Only once did they

"IT WAS A MUSIC FESTIVAL TO BE SURE WITH SIX BANDS PLAYING THAT NIGHT. A BUZZ THE SIZE OF MONTANA HAD SPREAD COAST TO COAST FOR THE BAND RILO KILEY."

address the audience to announce that they were *Brokeback*. The audience was so intensely quiet that you could easily hear the announcement even without a microphone. Touring for their new CD, "Looks at the Birds," their music and performance are extraordinary, defining a

with his label mate Gillian Welch nearby at 9.

Hoekstra's music is instrumentally spacious. His signature sound is woven from the fabric of acoustic guitar, bass, drums, Wurlitzer organ and keyboards and embroidered with an

Continued on page 21

In the Mix.

By Pat DeGraw

So, in these days of the download, does your band need a label, or what? Can you do it better on your own? Are you better off to market your own product or is a local label actually able to make bigger things happen?

Do the majors shy away from acts that already

individual album with Systemwide selling the most units overall.

BSI founder Ezra Ereckson says BSI is a label "run by artists for artists". He walks his walk as the vocalist for Systemwide with a current release on BSI "Live At The Festival International De Jazz De

"Thor Lindsay knew a commercial band when he heard one and passed act after act up to the major labels. Capitol signed both Everclear and The Dandy Warhols and re-released their first T/K records."

have indie label affiliations? Can being on a local label be a liability?

Or is it about family? Having a group of people who believe. Somebody to handle the business while you take care of the music, or schedule the benefit when you get run over on your bike by some maniac in a delivery van.

Like Systemwide's drummer Joshua Mantle AKA Josh Skins.

July 13th Josh was severely injured in a hit and run accident while riding his bicycle at 2:45AM. He was admitted to the hospital in critical condition with broken legs, ankle and pelvis. He won't be able to walk for months. So much for the tour behind the release of the new Systemwide re-mix in September.

Josh's label BSI threw a benefit at the Fez Ballroom August 2nd and raised over \$400 for his medical bills. The event showcased Easy, Tiger, Alter Echo & ERS. The label also set up the Josh Mantle Trust Account at the US Bank. Direct contributions are encouraged to help pay the un-insured drummer's sizable medical bills.

Another benefit is scheduled at Berbat's, August 22nd.

BSI Records has about a dozen acts on the artist roster and has been issuing product from Portland since 1999. Muslimgauze is BSI's biggest

Montreal" recorded at the festival July 7th, 2002.

Containing 5 songs not on studio albums.

Friday, September 5th during musicfestnw BSI



BSI's Ezra Ereckson gets the word out.

photo Pat Snyder

will hold a label showcase and pre-release party at the Fez Ballroom. Alter Echo, DJ Magneto and Sir Round Sound are scheduled to appear.

What the local music business needs is another gold rush like in the mid 90's when Tim/Kerr Records was on fire. T/K A&R guru Thor Lindsay knew a commercial band when he heard one and passed act after act up to the major labels. Capitol signed both Everclear and The Dandy Warhols and re-released their first T/K records. For a while it looked like T/K would do for Portland what Sub Pop did for Seattle.

The major labels began a bidding war and Mercury made the best offer, pouring money into

an enlarged staff, studio time, travel and entertainment (party fund) and beefed-up artist roster. T/K signed a gaggle of acts from across the country and around town. Not much happened, but for several years the low-profile T/K office on Southeast Hawthorne was the premier destination for the tapes and CDs of local bands shopping a deal.

The industry kept a close eye on T/K's progress and at its peak ASCAP hired T/K's promotion head Wade Metzler to move to Los Angeles and take over the Hollywood membership office, giving the Portland scene another mole in the bigs.

Over the years Portland has had an active indie label scene, one of the more colorful characters in the early local recording world was Rainforest Records owner Ray Woods. Ray came to the Portland music business from a dashing background as an Air Force officer and jet pilot. Captain Ray flew fighters and expressed his sensitive side with music. As the Rainforest Records years rolled by, Ray's profile and self-promotion as the prototypical indie label owner grew until eventually he became more famous than any of the acts on his label.

Recently Ray put Rainforest on hold to further his own musical career and now plays in Obscured by Clouds on William Weikart's Psycelectic Records. Psycelectic also released the highly-touted James Angell album "Private Player".

On the other end of the label owner image spectrum Jan Celt kept a low profile at Flying Heart

Records and worked with the same acts over and over again through a series of career-building releases. He discovered Chris Newman and Napalm Beach and is generally credited with releasing the first grunge records and pioneering the genre that made Seattle famous.

And whatever happened to EON records? Several years back there was the big buzz on the street because of album projects with veterans Jeff LaBansky and Dan Reed, LaBansky's 28IF got a limited release but the Dan

Reed project was never released got mired in endless re-recordings and new material updates.

EON drifted, some thought, because owner John Thayer was more interested in promoting his own band than supporting the artist roster, and EON's other owner, John's brother Tommy was too busy with his career in the KISS organization to see projects to completion.

HEL-LO...KISS just announced the formation of their own label in a joint-venture with Sanctuary Records; with the good chance that Tommy Thayer will become a key executive. Maybe it's time Dan Reed went back into the studio.

LL

REPLICATION GUIDE

Allied Vaughn

1434 NW 17th Avenue
Portland, OR, 97209
503-224-3835
mary.jo.hurley@alliedvaughn.com
www.alliedvaughn.com
Mary Jo Hurley
Rates posted at website: NO
500 CD Package Cost: \$1,895.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap
1000 CD Package Cost: \$1,795.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap

Audio Duplication Plus

5319 SW Westgate Drive
Portland, OR, 97221
503-203-8101
auduplus@aol.com
www.avduplication.com
Bruce Hemingway
Rates posted at website: NO
500 CD Package Cost: \$1,050
Retail Ready package. Descriptions unavailable.
1000 CD Package Cost: \$1,300.00
Retail Ready package. Descriptions unavailable.

CD Forge

1620 SE Hawthorne,
Portland, OR, 97214
888-624-5462
info@cdforge.com
www.cdforge.com
Rates posted at website: YES
1000 CD package Cost: \$1,185.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap. Soundscan registration and upc barcode included.

CD-ROM Works

139 NW Second
Portland, OR, 97209
503-219-9331
mail@cd-rom-works.com
www.CD-RomWorks.com
Rates available at website: YES
They charge the same rate for 500 CDs as they do 1,000. Go figure.
1000 & 500 CD Pkg Cost: \$1,460.00
3 color on-disc printing. 4/1 4-panel insert + 4/0 tray card, in jewell case with shrinkwrap.

Co-Operations, Inc.

16698 SW 72nd Avenue
Portland, OR, 97224
503-646-2286
sales@co-operations.com
www.co-operations.com
Rates posted at website: NO
Rates & information unavailable.

Cravedog Records

PO 1841, Portland, OR, 97201
503-233-7284
info@cravedog.com
www.cravedog.com
Todd Crosby
Rates posted at website: YES
1000 CD Package Cost: \$1,170.00
4 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Dungeon Replication

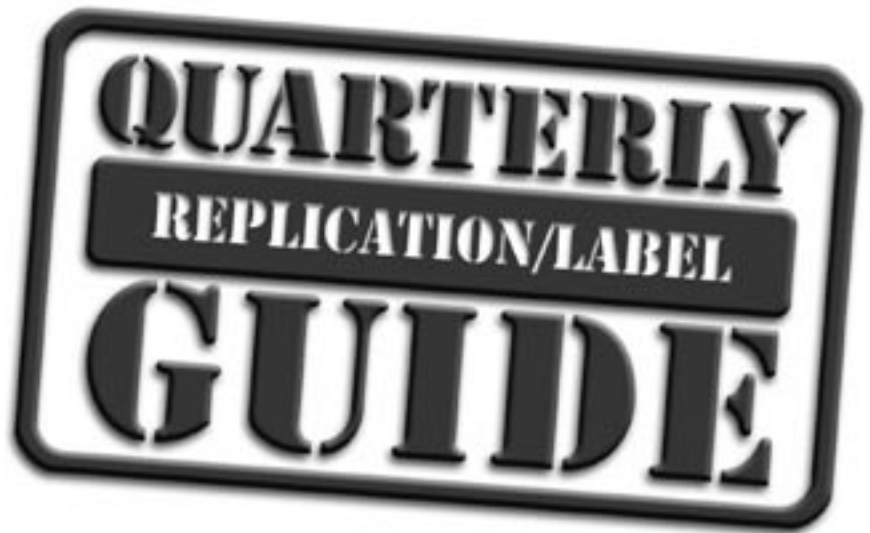
877-777-7276
info@www.dungeon-replication.com
www.dungeon-replication.com
Rates posted on website: YES
1000 CD Package Cost: \$1,235.00
Includes glass master, 3 color on-disc printing, 4/1 four panel folder, 4/0 tray card, jewell case, assembly and shrinkwrap. You supply the films.

ExpressCD.com

2211 NE Oregon Street
Portland, OR, 97232
503-235-2211
www.expresscd.com
Brad Danielson
Rates posted at website: NO
500 CD Package Cost: \$1,000.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.
1000 CD Package Cost: \$1,890.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Logic General

6713 SW Bonita Rd. #210
Portland, OR, 97224
503-598-7747
www.logicgen.com
Tom Williams
Rates posted on website: NO
Data unavailable.



Nettleingham

Audio

108 E 35th
Vancouver, WA, 98663
360-696-5999
kevin@nettleinghamaudio.com
www.nettleinghamaudio.com
Kevin Nettleingham
Rates posted on website: YES
500 CD Package Cost: \$995.00
3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.
1000 CD Package Cost: \$1,295.00
3 color on disc print, 4 page 4/1 insert and traycard, (black or clear tray) Jewel Cases and Overwrap, shipping to the Portland/Vancouver area.

Northwestern

3732 SW Moody
Portland, OR, 97201
503-223-5010
info@nwmedia.com
www.nwmedia.com
Tom Keenan
Rates posted on website: YES
500 CD Package Cost: \$1,175.00
3 color print on disc
1000 CD Package Cost: \$1,350.00

Phylco Audio Duplication

10431 Blackwell Rd.
Central Point, OR, 97502
541-855-7484
info@phylcoaudio.com
www.phylcoaudio.com
Gail Husa
Rates posted on website: YES
500 CD Package Cost: \$936.00
2-panel full color insert and tray

card (4/1, full color outside, black and white inside) , 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode."

1000 CD Package Cost: \$1,224.00
2-panel full color insert and tray card (4/1, full color outside, black and white inside) , 2 color on CD, insertion of printing into jewel case, shrink wrap, and barcode.

Sensor Blast

1040 Shipping St. NE
Salem, OR, 97303
503-585-1741
E-mail address not on file.
www.sensor-blast.com
Eric Schechter
Rates posted on website: NO
500 CD Package Cost: \$995.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.
1000 CD Package Cost: \$1,295.00
3 color on-disc printing. 4/1 4-panel insert + tray card, in jewell case with shrinkwrap.

Super Digital

915 NW 19th
Portland, OR, 97209
503-228-2222
superdigital@superdigital.com
www.superdigital.com
Rick McMillen
Rates posted on website: YES
500 CD Package Cost: \$950.00
3 Color Printing on disc- from supplied film 1100 4 page Full Color(4/1) Booklets & Tray cards from supplied color film. Includes

Continued on page 14

AS THE WORLD



THE GRAND OL' SOAP OPRA

The envelop please...

The **50 Dumbest Bands** in Portland!

That would be those acts that entered radio station KUFO's "It's Your Fault Band Search". First prize being to play a free show for the station, and to commit to 30 more.

And that was the upside.

The 50 plus acts that picked up their entry blank at Apple Music and signed up to compete in the station promotion either weren't reading the fine print or couldn't conceive of a radio station scamming them in the deal.

Nubbinism...

More disturbing, in this day and age, when intellectual property issues are at the forefront of every musician's career, to find this kind of low-rent, song-shark rip-off right here in River City is astounding.

At least **Richard Berry** got \$700 for the rights to "Louie Louie" when he made *his* big career mistake.

Paragraph 4. GENERAL TERMS/CONDITION: "Submission of an entry grants sponsor and its agents a license in perpetuity to publish, use, adapt, edit and/or modify such entry in any way, in commerce and in any and all media, without limitation, and without consideration to the entrant. Submission of an entry further constitutes the entrants consent to irrevocably assign and transfer to the sponsor any and all rights, title and interest in the entry, including, without limitations, all copyrights.

Remember, we're not just talking about the winners here, we're talking about every act that entered, including the thirty-odd that got a total pass early on.

Excuse us, you're a loser, but we'll take your song anyway.

Without consideration and in perpetuity.

If it wasn't the station's intent to acquire the song why don't they just return the applications after the contest?

"FCC regulations require stations keep all contest paperwork for three years," says KUFO's promotional flak **Becca Burda**.

Over fifty songs.

The best each band had to offer. In a file cabinet, waiting. Cost to the corporation? Nada. And if one of those bands should become Everclear, Infinity Broadcasting will own "Fire Maple Song". The corporate show business dogma: If we have anything at all to do with making it happen for you-we want to be around to share in the rewards.

Try arguing with that logic in a marketing

meeting.

KUFO made Portland famous for sleazy radio practices in 1998 when the New York Times did an investigative piece on the station's \$5,000 payola arrangement with Interscope to play Limp Bizkit's "Counterfeit," 50 times over five weeks. The station defended the practice calling it "Pay-for-play" because the play was preceded with the announcement, "Brought to you by Flip/Interscope"

The FCC took exception.

Fred Durst's Portland karma has sucked ever since...

A television production crew from the UK visited Portland in July to interview local musician **Richard Petrillo** who last year hit Fred Durst in the face with a cream pie at a Clackamas Guitar Center-Limp Bizkit promotion. Petrillo says he did it to promote his band **Blarg** and by the looks of it it's paying off.

This month Greg Beato will interview Petrillo, for his upcoming story on Fred Durst in **Spin** magazine.



Crossover dreams...

What's the difference between a violin and a fiddle? A violin has a case.

Marty Jennings played both.

A member of the **Oregon Symphony's** first violin section for three seasons, Jennings died last month at 32 of a drug overdose. Although Marty was classically trained he was well known in the original music community and contributed to projects for artists including **McKinley**, **Sattie Clark** and **Steve Hale**.

James DePreist and the Oregon Symphony will present a free concert on Sunday, August 17, 7:30PM at the Arlene Schnitzer Concert Hall featuring music by Jennings' favorite composers.



Pete Droge breaks out...

Before Pete found management and formed the **Thorns** with **Shawn Mullins** and **Matthew Sweet** he recorded "Skywatching," his fourth album.

It sat in the can for two years.

Released July 15th on Puzzle Tree records, Wes Orshoski of Billboard (8/9) says Pete should think about going solo...

"The mainstream got its first taste of Pete Droge in 1994, when the infectious "If You Don't Love Me (I'll Kill Myself)" appeared in the movie "Dumb and Dumber." Those who have followed him ever since should love "Skywatching" ...arguably the slack-voiced Petty-esque Droge's most thoroughly fulfilling set.



Gina Noel: Eat me.

D TURNTABLES

BY BUCK MUNGER

Meanwhile, Pete's day job seems to be working out. The Thorns debut album spent 8 weeks on Billboard's Top 200 albums peaking at #62. VH-1 has the Thorns "I Can't Remember" music video at #17 in their rotation (7/27)



Assembly in the Odditorium...

The CMJ/College Media Journal radio airplay chart shows the **Dandy Warhols** extended play "Welcome to the College" solidly in the top ten. The EP is a teaser for "Welcome To The Monkey House" The band's fourth album due out August 19th.

The 2 disc CD single released July 28th contains a remix of "You Were The Last High" by **Brian Coates** and **Clark Stiles** and a **Tony Lash** remix of "Everyday Should Be A Holiday".

The Dandy Warhols appear on Late Night with Conan O'Brien August 14th and return to Portland to play the Roseland August 28th.

They join **David Bowie** for 30 dates across Europe October 7th.



Rolling Stone is all over the Portland Music Scene...

In RS' Fall Music Preview (8/21) reviewer Jenny Eliscu profiled local recording act **The Shins**.

"For the follow-up to 2001's Oh, Inverted World, the indie pop band stuck with a proven method: It recorded in singer **James Mercer**'s Portland, Oregon basement. 'I live in a rough neighborhood,' he says, 'The basement isn't pleasant, but it only cost sixty bucks to buy deadbolts for the doors'."

"The band scored a minor claim to fame this summer when Shins keyboardist **Marty Crandall**'s girlfriend, **Elyse Sewell**, won third prize on America's Next Top Model."

"She wore three different Shins T-shirts on the show," says Mercer

In the same issue, former **Rocket** publisher **Charles Cross** covered the **Exploding Hearts** tour tragedy.

"Three members of Portland, Oregon punk band the Exploding Hearts were killed in the early morning on July 20th when the group's van veered out of control and rolled over on an Oregon highway. The Hearts were returning from a show in San Francisco, where they had been offered a record deal from the punk label Lookout Records, former home of Green Day."

"Dead at the scene were singer Adam Cox, 23, and Jeremy Gage, 21, bassist Matthew Fitzgerald, 20, died later, at a hospital. Guitarist Terry Six, 21,

suffered only minor injuries. None of the band members were wearing seat belts."

"Exploding Hearts had gotten college-radio airplay for their 2003 Dirtnap release, *Guitar Romantic*, and also had received interest from several major labels. Their crowded San Francisco gig was their first major appearance outside the Northwest."



Word on the street...

Entertainment Weekly's thoughtful music critic **Neil Drumming** spent considerable space (8/8) dissing the **Black Eyed Peas** new "Timberlake-tainted" single "Where Is The Love" for a lack of socially conscious rap.

"...the Peas seem more concerned with presenting a peachy-keen 'alt' image than emceeing worth a damn. Perhaps they should take notes from Portland, Ore's **Lifesavas**. On Spirit In Stone, **Vursatyl** and **Jumbo the Garbage Man** state their state-of-the-world concerns fluidly over raw, fractured soul."

"The streets? The streets can go to hell, I want my freedom," Vursatyl raps on "Soldierfield."

"The streets is watching the idiot box and Cops reruns."

"Preach on." Says Neil.

B-plus says Entertainment Weekly.



SOUNDBYTES...Guitarist **Tommy Thayer** has a huge guest list already for his appearance with **KISS** at the White River Amphitheater in Auburn, Washington, October 12th. That's as close to Portland as the **KISS** / **Aerosmith** tour gets and everybody wants in on Tommy's new backstage lifestyle...**Helio Sequence** signs with Seattle's legendary **Sub Pop** Records and plans an album for the Spring. They leave for a tour with **Modest Mouse** in November...**Jonah** back from a week of showcasing in Los Angeles for their new managers **Alan Mintz** and **Chris Long**...Chanteuse **Gina Noel** has figured out a way to pay the production costs for her first solo CD "Letting Go Of Strings" Dinner parties that include the price of a CD. On Tuesdays, Thursdays and Saturdays in August Gina will get out in that kitchen, and rattle them pots and pans. For a seat at the table call 503-288-1291 or E-mail ginanoell@yahoo.com...**Stephen Malkmus** and the **Jicks** out with **Radiohead**. A Jick is another word for the Jack of Hearts in a Sicilian card game...**Pale Green Pants** becomes the **Brian Copeland Band** September 13th at the Bitter End. The band plans a new CD in October...The **Lee Blake Band** will hold a CD release party at The Trail's End Saloon August 23rd. Veteran Blake's new power trio features **Michael Kearsey** on bass and **Johnny Moore** on

drums...**Tripleswift** heading to San Francisco for 3 dates August 16, 17, 18th...**Camaro Hair** launched "Far From OK" at a release party August 9th at Dante's. Purchase it now at cdbaby.com...the **Saturnalia Trio** is looking for some coverage for their September 4th gig at the Mississippi Pizza Pub. "Be the first publication to write about Saturnalia Trio in its' eight years of existence." Screams the PR. Maybe it has something to do with the bag, "Post-Medieval Progressive Folk". Let's see... that chart is next to the Country Singles', right?... **Cindy Lou Banks** isn't Country anymore. Not since **Gary Ogan** got his hands on her. Cindy Lou's new CD "Charmed Life" comes out August 16th. Cindy's last alt-country band **No Way Home** signed with Tim/Kerr Records and won followings in diverse venues creating memorable nights at the Arlene Schnitzer Hall, Satyricon and the Pendleton Round Up...the **Joey Porter Trio** recording live at Jimmy Mak's August 22nd for the upcoming album this winter. Porter is the keyboard mastermind behind the soulful **Silky** and funk fusion powerhouse **Porterhouse**. The Joey Porter Trio also includes drummer **Reinhart Melz** and guitarist **Dan Gildea**...**Silky** plays the Blue Monk August 29th...That biker attitude. **Robert Rude & the Attitude** performs at the Destination Harley Showroom in Tigard every Thursday in September. They're also headlined for two sets at the Harley Davidson 100th Anniversary celebration in the Portland Park Blocks August 16th...**Here Comes Everybody** plays the main stage at the Silverton Arts Festival Saturday, August 16th. They'll be joined by HCE alum bassist **David Gilde**...**SugarBang** gave away free CDs at their August 8th gig at Conans. They were celebrating the Los Angeles heavies in the crowd that flew in to give the band sniffage...**Stars Of Track and Field** played their last gig for a while at Berbat's August 13th. They'll be in the studio till October...**Anny Celsi** comes home for a show at Music Millennium August 16th at 3PM in support of her latest release: "Little Black Dress" Anny is produced in Los Angeles by former Portlander **Kevin Jarvis** (Johnny & The Distractions, The Odds)...**The Red Sector** plays a rare acoustic show at he Fez Ballroom August 16th...**Jerry Joseph and the Jackmormons** at the White Eagle August 19th and then again August 26th. They're touring in support of their fifth studio release "Conscious Contact" produced by David Schools of **Widespread Panic**...**Moonshine Hangover** opening for **Higher Ground** at the White Eagle August 29th...Rolling Stone's favorite unsigned band the **High Violets** play the Blackbird August 16th...Point Defiance has won the first leg of the Funky Monkey 104.9 Rock Off in Tacoma. The contest is to find the #1 Unsigned band in Sea/Tac...**Geoff Byrd and the Sentinels** at the Fez Ballroom August 16th...

LL



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Continued from page 11

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supplied film 1100 4 page Full
Color(4/1) Booklets & Tray cards
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LABEL GUIDE

Belinae Records

7716 SE Clay Street
Portland, Or 97215
503-775-2191

Email: through@www.belinae.com

Web: www.belinae.com

Owners: Blake Wood, Big Wicker
Ventriloquist; Mike Mason, Resi-
dent Tullster

Types of music released: Vari-
ous, original NW music & related
projects

Types of deals offered: Varies; art-
ists' supporting artists regarding
publishing, copyright, legal, ASCAP.
Artist Roster: The Weevils, Monicas
Dress, Billy hagen, Fabulous disas-
ters, Chris Berne, BlakeWood.
Distribution: Referred out.
Preferred submission format: Call/
email first. DAT, CD, cass.

BSI Records

4005 S.E. 28th Street
Portland, OR 97202
(503) 232-4121

Email: info@bsi-records.com

Web: www.bsi-records.com

Owner: Ezra Ereckson

Artist Roster: Alpha & Omega, Alter
Echo, Bucolic, DJ Spooky, Dry &
Heavy, Henry & Lewis, Jah Warrior,
Muslingauze, Onry Ozzborn, Pan
American, Raz Mesinai, The Roots-
man, Sound Secretion, Systemwide.

Burnside Records

3158 E. Burnside
Portland, OR 97214
(503) 231-0876

Fax: (503) 238-0420

Email: music@burnsiderecords.com

Web: <http://>

www.burnsiderecords.com

Owners: Terry Currier & Jim Brandt

Producers: Various

Types of music released: Blues

Artist roster: Mason Ruffner,
Henry Cooper, Paul Brasch,Johnny

& the Distractions, John Fahey,

M.Doeherly, Mick Clarke, David

Friesen, Obo Addy, Lloyd Jones, Too

Slim & the Taildraggers, Kelly Joe

Phelps, Terry Robb, Duffy Bishop

Band, McKinley, Gary Myrick,

Sheila Wilcoxson Bill Rhoades &

Alan Hager, Bugs Henderson.

Distribution: Burnside sub-distrib-

utes two Portland based labels: The

Magic Wing and Eurock. National

distribution through Distribution

North America & Rock Bottom.

Affiliated Label: Sideburn Records.

Types of music released: Roots Rock

Artist Roster: 44 Long, Rudy Tutti

Grayzell, Tommy Womack

Cavity Search Records

P.O. Box 42246

Portland, OR 97242

Email: csr@teleport.com

Web: <http://www.cavitysearchreco>
[rds.com](http://www.cavitysearchreco)

Owners: Denny Swofford, Christo-
pher Cooper

Types of Music Released:Music we
like by bands/artists we like.

Artist Roster: Pete Krebs, Pete Krebs

& Gossamer Wings, King Black

Acid, Richmond Fontaine, Golden

Delicious, Wayne Horvitz, Steve

Lacy, Elliott Sharp, Elliott Smith

Cravedog Records

122 SE 27th Avenue

Portland, OR 97214

(503) 233-7284

Email: Cravedog@teleport.com

Web: www.Cravedog.com

Owner: Todd Crosby.

Producers: Luther Russell, Johnny

Beluzzi, Larry Crane, Various

Types of music released: Various.

Types of deals offered: Varies.

Artist roster: Little Sue, Fernando,

Warren Pash, Luther Russell

Distribution: Valley, Burnside,

Redeye, Miles of Music, CD NOW,

Amazon.com, Music Boulevard.

Crazy Bastard Records

PMB-831

16420 SE McGillivray, 103



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 Web: www.crazybastardrecords.com
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 Types of deals offered: Tribute
 Compilations
 Artist Roster Featuring: Village
 Idiot, Witch Throttlegush, Plaid
 Pantry Project, The Procrastina-
 tors, Iommi Stubbs, Little Mission
 Heroes, Thresher, Bastard Children
 of the Roman **Empire**, **N?Jas**, **The**
Secludes, Thy Infernal, Hyperther-
 mia, 90 Proof, The Delinquents,
 Evil Genius, Fall From Grace, Naked
 Violence, The Jimmies, Drain Bra-
 maged, Vaginal Discharge, Genocide
 Rapers, Fist Material, The Dwarves,
 Drain Bramaged, Bomfl, Witch-
 Throttlegush, REO Speeddealer,
 GBH, Fang, John Cougar Concen-
 tration Camp, Blag Dahlia, Stagger,
 Monkey Fur, Odorus Urungus, Dr.
 Know (featuring Brandon Cruz),
 Corey Feldman, Agent Orange,
 Nerfherder, The Daylights.

Criminal Records
 P.O. Box 25542
 Portland, OR 97225
 (503) 244-5827
 Contact: Peter Dammann
 Types of music released: Northwest
 Blues, R&B.
 Preferred submission: We're not
 looking for new artists.
 Kinds of deals usually offered: CD,
 cassette.
 Artist roster: Claire Bruce, Paul
 DeLay Band, J.C. Rico, Linda Horn-
 buckle, Lloyd Jones Struggle, Dave
 Stewart, Jim Mesi Band, Joe Dobro,
 Too Slim & the Taildraggers, Paul
 Jones, Shade.

Diamond Z Records
 16016 Lower Boones Ferry Road,
 Suite 5
 Lake Oswego, Oregon 97035
 (503) 675-1670
 (503) 635-7355
 E-mail: DZRRrecords@aol.com
 Contact: Steve Landsberg

Elemental Records
 PO Box 603
 McMinnville, OR 97128
 503-474-1704
mail@elementalrecords.com
 President: Cassandra Thorpe

Vice President: Robert Wynia
 Executive Producer: Diogenes Alex-
 ander Xenos
 Roster Management: Aaron Thorpe
Active Roster: Floater, TV:616, Blyss
 Available: Jollymon, Sweaty Nipples,
 Henry's Child, NW Compilations
 Distribution: Direct, Burnside,
 Valley Records
 Studios: Gung-Ho Studios
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 Portland, OR 97228
 Email: eonrecords@aol.com
 Web: <http://www.eonrecords.com>
 Owners: Tommy/John Thayer
 Producers: Various
 Types of music released: new
 Artist roster: 28 IF, Dan Reed
 Distribution: Nail Distribution/
 Portland, OR

Eurock Records
 P.O. Box 13718
 Portland, OR 97213
 503.281.0247
 Fax: 503.281.0247
 Email: apatters@teleport.com
 Owner: Archie Patterson
 Types of music released: License
 recordings by European & Ameri-
 can artists.
 Preferred submission formats: CD's.
 Kinds of deals usually offered: CDs.
 Artist Roster: Dweller at the Thresh-
 old, Gandalf, Robert J. Horky, Erik
 Wollo, Green Isac, Tim Story.
 Distribution: DNA North America,
 Burnside Records.

Flying Heart Records
 4015 N.E. 12th Ave.
 Portland, OR 97212
 (503) 287-8045
Email: flyheart@teleport.com
 Web: <http://www.teleport.com/~flyheart/>
 Owner: Jan Celt
 Producer: Jan Celt
 Types of music released: Original
 NW artists and related projects.
 Preferred submission formats:
 Demo cassettes.
 Kinds of deals usually offered:
 Album projects, Publishing of



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Continued from page 16

related materials.
Other services offered: producer services and bands wishing to make their own releases.
Artist roster: Janice Scroggins, Tom McFarland, **Obo Addy, The Esquires**, Napalm Beach, SnoBud & the Flower People, Snobud Comics by Chris Newman, Phillip's Dream World coloring book for children, written and illustrated by Chris Newman, Eddie Harris, Thara Memory.
Distribution: Burnside.

Heinz Records
P.O. Box 4628
Portland, OR 97208 USA
Phone: (503)249-0808
Fax: (503)249-7842
Submission format: We are not accepting submissions right now.
Pink Martini / 3 Leg Torso / Le Happy
www.pinkmartini.com
www.3legtorso.com
www.lehappy.com

IMP Records
P.O. Box 34
Portland, OR 97207
Owner: John Flaming
Types of music released: Punk rock.
Kind of deals usually offered: Singles.
Artist roster: Spinanes, The Shaven, Jackknife, Oswald Five-O, Mudwimmin, Crackerbash, Calamity Jane, Barbara Lien, A Dick Did.

Jus Family Records
(800) 757-1851
Owners: Terrance Scott, Bosco Kawte
Types of music released: Hip-Hop, R&B and any other form of good music.
Preferred submission Formats: cassettes
Artist Roster: Cool Nutz, Kenny Mack, G-Ism, Monkey Mike

Last Chance Records
Portland, OR
(503) 231-2845
Owner: Mark Surratt

Lazy Bones Records
9594 First Ave. N.E. Suite 230
Seattle, WA 98115-2012
(206) 820-6632
Fax: (206) 821-5720
Owner: Scott Shorr
Producers: negotiable
Types of music released: Everything but **Country**.
Preferred Submissions: CD's & cassettes.
Kind of Deals usually **offered: Full length CD**.
Artist roster: Headland, Neros Rome, Turntable Bay, Blackhead
Distribution: ILS (Mercury), Burnside Distribution.
Lucky Records/Macman Music, Inc.
10 N.W. 6th Avenue
Portland, OR 97209
(503) 248-1988
FAX: (503) 227-4418
Contacts: David Leiken, Marlon McClain,
Producers: project by project.
Types of Music: Rock, R & B, Funk, Fusion, Blues
Artist Roster: Dazz Band, Vail Johnson, Curtis Salgado & Terry Robb, Dennis Springer, U-Krew, Sequel, Dan Reed Network, Shock.
Distribution: Independent, City Hall

National Dust Records
P.O.Box 2454
Portland, OR 97208
(503) 903-0625
Contact: Shan
Producer: the bands choice.
Types of music released: Punk rock, rock'n roll.
Preferred submission formats: tapes/records.
Kind of deals usually offered: % of product pressed.
Artist roster: Apt. 3G, Nixon Flat, Nervous Christians, Jimmies, Low Rent Souls, Lazy Boy.
Distribution: Profane Existence, N.A.I.L., EFA (Europe).

Paisley Pop label
PO Box 8963
Portland, OR 97207
website: http://

www.paisleypop.com
 email: info@paisleypop.com
 who to contact: Jim Huie
 phone: no
 Releases include Girls Say Yes, The Quags, Crack City Rockers, Foolkillers, The Windbreakers, The Broken Hearts, **and Tim Lee.**
We release about 6 CDs a year in the indie and power pop, alt-country vein.
 Website also sells CDs from other labels.

Psychelectic Records
 P.O. Box 8133
 Portland, OR 97207
 503-295-2776
 www.psychelectic.com
 label@psychelectic.com
 William Weikart
 Artist roster: Garmonbozia, James Angell and Obscured by Clouds

Space Age Bachelor Pad
 P.O. Box 10494
 Eugene, OR 97440
 (541) 343-5962
 Fax: (541) 683-3524
 Email: Spirit@Daddies.com
 Owner: Stephen Perry.
 Producers: Stephen Perry.
 Contact: Spirit Cole
 Types of music released: Swing, Ska, Rock, **Punk, Acid-Rock.**
 Kind of Deals usually offered:
 Depends on artist.
 Preferred Submissions format: CD or Cassette
 Artist roster: Cherry Poppin' Daddies, Buckhorn, Billy Jack.
 Distribution: N.A.I.L., DNA

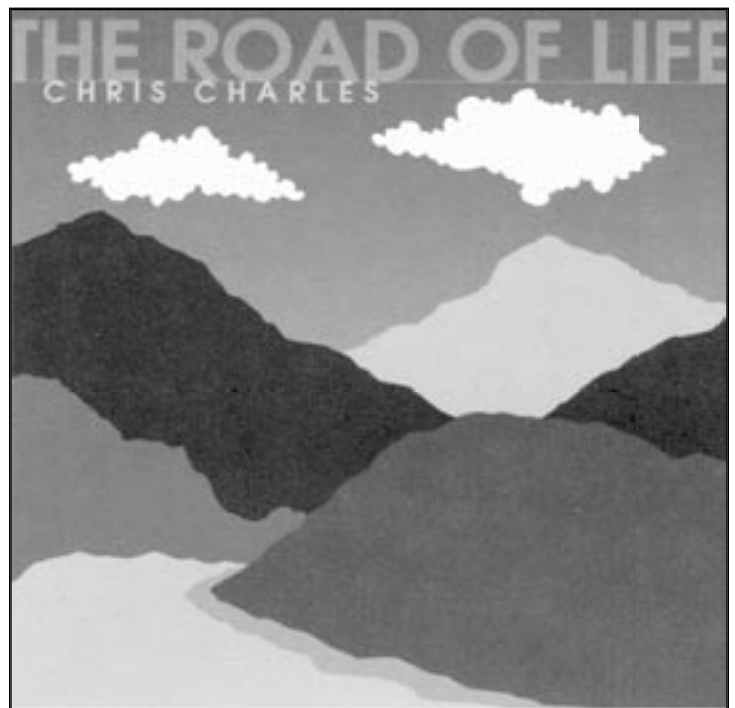
Schizophonic Records
 1620 SE Hawthorne Blvd.
Portland, Oregon 97214
 (503) 736-3261
 Fax: (503) 736-3264
 Email: Mike@NailDistribution.com
 Owner: Mike Jones
 Producers: Drew Canulette, Tony Lash and Brian Berg. The band decides.
 Types of music released: Many.
 Preferred submission formats: Cassette, DAT.
 Kinds of deals usually offered:
 Depends on artist/project/deal.
 Artist roster: (current) Vehicle, Jackson Pollack 5ive, Svelt, Dave Allen, The Elastic Purejoy, The Vio-

lets, Torpedo, The Jimmies, Shove, Gravelpit, I-5 Killers compilation series features: Sprinkler, Dose, Hazel, Spinanes, Saliva Tree, Roger Nusic, Marble Orchard, M99, Hitting Birth, Sugar Boom, Drunk at Abi's, Flapjacks, Dead Moon, Diggs, V.O.I.D., The Daddies, Killing Field, Dharma Bums, Red Vines, Rawhead Rex, Wicked Ones, Carl Hanni, Confidentials, Crackerbash, Blu-binos, Hellcows, Oily Bloodmen, Gift, K Pants, Everclear, Thirty Ought Six, Kaia, The Wipers, Plunger, Oblivion Seekers, Anal Solvent, New Bad Things, Caveman Shoestore, Oswald 5-0, Supersuckers. The Violets, Gravelpit, Skiploader, Time Killing Isabel, Buttermilk.
 Distribution: N.A.I.L.

Ten Ton Records
 625 SW 10th Suite 231-C
 Portland, OR 97205
 (503) 287-5502
 Producer: Keld Bangsberg or bands choice.
 Types of music released: alternative; all kinds.
 Submission format: cassette.
 Artist roster: Sweet Baby Onion, The Willies, Trip 21.

Tombstone Records
 P.O. Box 1463
 Clackamas, OR 97015 U.S.A.
 (503) 657-0929
 Fax: (503) 631-2797
 Owners: Fred & Toody Cole
 Producer: Fred Cole
 Types of music released: MONO ONLY!!
 Mostly original garage and psychedelic, raw rock 'n roll.
 Preferred submission formats:
 Tapes mixed down to 1/4" reel to reel. DAT cassette or high-quality cassette.
 Kind of deals usually offered: We press mostly 45s, but can do LPs and CDs. Artist roster: Dead Moon, Flapjacks, Spider Babies, Jr. Samples, 8 Ft. Tender, Hardship, Asthma Hounds, Deadbeat Hearts.
 Distribution: Get Hip, Revolver, Mordam, NAIL, Subterranean, Burnside Distribution (CD's only).

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from the sale of t-shirts, etc.)

4. Artist Royalties. It's important here to first distinguish "artist royalties" from "mechanical royalties." Put simply, *artist royalties* are paid to the band for its *recorded performances* on records. *Mechanical royalties*, on the other hand, are paid to

"some established artists have the bargaining power to obtain a clause in their recording contract that the ownership of their masters will revert to them after a certain period of time."

the *publishers/songwriters* of songs on the records.

Now, back to "artist royalties." In short, the contract will specify a certain percentage *artist royalty* to be paid to the band for each record sold, usually based on a percentage of the retail list price.

Recording contracts almost always provide also that a lesser artist royalty will be paid on foreign sales than on U.S. sales -- often in the range of 50%-75% of the U.S. royalty rate. Example: The U.S. royalty rate might be 14%, and the foreign sales royalty might be 1/2 of that, or 7%. More typically, though, the royalty rate structure would be something like the following: For Canada, 85 to 90% of the U.S. royalty rate; for Europe, Japan, and Australia, two-thirds to 75% of the U.S. royalty rate; and for the rest of the world ("R.O.W."), 50% of the U.S. royalty rate.

Since there is so little economic justification for there to be significantly lower royalties paid on foreign sales than on U.S. sales, most attorneys for artists will resist as much as possible reducing the foreign royalty rates any more than necessary.

Incidentally, there is occasionally an independent label which will pay the same artist royalty rate on foreign sales as on U.S. sales, but such labels are not easy to find.

5. Mechanical Royalties. In addition to the "artist royalties" mentioned above, the band will also receive "mechanical royalties" from the record company for those songs on the band's records which were *written* by the band.

6. Recording Costs and "Recoupment." The

"The label will only be entitled to be deduct (recoup) those recoupable costs from the band's future artist royalties, and will not be entitled to demand that the band pay the label back out of the band's own pocket."

record company will pay the recording costs for all recordings done for the company, subject to the specific dollar amount limits contained in the contract.

Although the record company will advance these costs, the record company will have the right to reimburse itself ("recoup") these costs out from the band's *artist royalties* (but *not*, normally, from *mechanical royalties*).

Example: If an album cost \$100,000 to make, and the artist royalties eventually add up to \$150,000, then the record company will reimburse

itself the \$100,000 for the recording costs, with the band getting the balance (\$50,000).

On the other hand, if the royalties add up to only \$75,000, the company will be "out" the remaining \$25,000 of recording costs, though it will be entitled to recoup this amount from the band's future royalties on later albums done for the company.

Sometimes you hear about a band being "in debt" to its label. This terminology is misleading, since it implies that the band will be obligated at

some point to pay the label back out of the band's *own pocket* for any such shortfall. However, this is almost never true. This is because most recording contracts specifically say that recoupable costs (such as recording costs) will be "recoupable, but *non refundable*." Therefore, as a general rule, the label will only be entitled to be *deduct* (recoup) those recoupable costs from the band's future *artist royalties*, and will *not* be entitled to demand that the band pay the label back out of the band's *own pocket*. If the band's future royalties are insufficient to cover those recoupable costs, then it is the label that will suffer the financial consequences, and

"Artist royalties are paid to the band for its recorded performances on records. Mechanical royalties, on the other hand, are paid to the publishers/songwriters of songs on the records."

not the band.

Put simply, the record company will be entitled to reimbursement from the band's artist royalties, and only from those royalties. To the extent those royalties are insufficient to fully reimburse the company, the record company will not be entitled to go after the band for the shortfall.

In addition to fronting the recording costs, the record company may also make cash advances to the band. Any such advances will be recoupable by the record company from the band's future royalties, just as the recording costs are recoupable.

There are other costs which may also be recoupable by the label from the artist royalties,

such as (sometimes) one-half of certain independent promotion and marketing costs and video production costs, but often only up to a certain maximum dollar amount.

As already mentioned, the record company is customarily entitled to reimbursement (recoupment) for its recording costs (and other recoupable costs) only from "*artist royalties*." And not from "*mechanical royalties*." And, since the mechanical royalties are not affected by reimbursement to the record company, bands often start receiving *mechanical royalties* long before they see any *artist*

royalties. In fact, in many, many situations, the mechanical royalties which a band receives will be the *only* money which the band will ever earn from the record deal (other than the original cash advance).

Therefore, if you are signing a recording contract, make absolutely sure that the contract does not allow the label to recoup any costs from any royalties *other than* the *artist royalties*.

Also, it's important to remember that the record company is customarily entitled to recoup, from the band's artist royalties, only the costs and cash advances mentioned above. Other kinds of costs -- for example, the record company's manufacturing and advertising costs -- are typically *not* recoupable from artist royalties.

However, some companies, particularly some very small record companies, will sometimes try to put a clause into the recording contract, allowing the record company to reimburse itself from the band's royalties for all advertising costs, promotion costs, manufacturing costs etc., incurred by the record company. However, almost all companies, when "called" on this, will agree to drop such a clause from the first draft of the contract.

If such a clause is left in the contract, it's extremely unlikely that the band will ever receive any artist royalties from the record company. In fact, any label, which has such a clause in its contracts, should be legally required to have a red flag, as well as a skull and bones, included in its logo.

Incidentally, the above comments are meant to refer only to the traditional recording contract situation, whereby the artist receives a 10-15% royalty. Sometimes, though, a deal is set up as a *joint venture* type of relationship, whereby the artist and label share any *net profits* 50-50. In that type of situation, unlike the situation of the royalty-oriented traditional recording contract, it is entirely appropriate for all costs to be deducted off-the-top, with the net profits then shared equally.

7. Ownership of Masters. The typical recording contract will provide that the record company will own all masters recorded for the record company, and that the record company will have the right to press and sell, in perpetuity, records made from those masters. The record company will be obligated to pay the band a royalty for each such record sold, even after the band stops recording for that company.

However, there are a few wrinkles to the general rule (that the label will own the masters in perpetuity).

First of all, some established artists have the bargaining power to obtain a clause in their recording contract that the ownership of their masters will revert to them after a certain period of time. Sometimes, though, there is not such a clause in the original recording contract, but the band will obtain the rights to their masters through re-negotiations or through a lawsuit against the record company.

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The the & the GOOD BAD UGLY

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"The Kind Of Place" is an early Mellencamp sort of hoedown, with a better hook than it's predecessor. Beneath Jerry's scratchy vocals, Barbe's well-placed, fiddle-like backwards guitar filigrees help to flesh out the production, as does Nance's additional percussion and Schools' faint keyboard layers. Very nice.

Ruppel's rubbery bass lines bounce off of Jerry's muscular rhythm guitar, on the rollicking "Ching-a-ling," propelling the song like a bullet whizzing through a tenement wall. The lyrics contain several messianic crucifixion allusions, possibly in reference to the 9/11 tragedy that took place during the recording of this album.

"You got stardust. You got piss and Gatorade/ And you've got more trust in the enemies you've made/I got puzzles we can solve between the sheets/Ain't no trouble to wash the blood off of my feet.../I will take you in the Shangri La suite/I will melt you like ice sculpture in the heat/I'll forget you, but they'll still worship at your feet/Horns of light like a Moses by Chagall/You look just right, the way you're nailed up on my wall." It's a great song with incisive lyrics, bolstered by Jerry's flutery keyboard figures in the bridge..

The title track, "Conscious Contact," dedicated to the memory of Clint Ruppel, is a twangy, uptempo number, with a chromatic chord progression in the turnarounds and a strong, uplifting chorus. Barbe's impassioned guitar solo drives the song to even greater heights. An incendiary performance of a truly affecting song. A hit song!

The first real ballad of the set, the gentle love song "Pure Life" is buffeted by a languorous mood, reminiscent of John Lennon's "Here Comes The Sun King," and "Don't Let Me Down," with the Beatles. Bramblett's Wurliitzer electric piano-like keys and Joseph's chunky guitars add to the setting. An Eastern-flavored modal drone informs the song, while the lyrics mirror the sensual ambience. "Whisper softly now in Farsi/The Rubiyat Of Omar Khayyam/Something about another glass of wine/ A loaf of bread and thee."

Mikey Houser's smoldering lead guitar work, reminiscent of Neil Young, powers the intensely moving "The Fastest Horse in Town," a forcefully compelling song about addiction and recovery and the 'Lost Weekend'-like madness that settles in, between those two diametric poles. A sublimely transcendent song.

A little harder to track, lyrically, is "Ten Killer Fairies," a two-step stomp, replete with John Neff's mournful pedal steel guitar and Rosen's militant drums. The apocalyptic verses give no indication as to who these "killer fairies" are, where they come from, or what their purpose may be. It's a little

unclear. The gender switch in the lyrics in the verses doesn't help either. It's all so confusing.

Equally confusing is "Little Boo's Fireworks." Though the song is obviously about the purgative aspects of redemption and the need an individual feels to make something out of his life, "Little Boo" never makes a real appearance in the song (he is only mentioned), so we never find out where his box of fireworks came from, nor the true significance of setting the stuff off. But Chuck Leavell's soulful organ pads and well-placed solo add depth to the musical arrangement.

"Muscle," a song that sounds familiar, as if Joseph had recorded it earlier in his career (though no documentation can be found to back that up), speaks to the pompitous of love and, more specifically, sex. "Reading from the book of Marvin Gaye/Sexual healing for the souls we have saved/We remain in light, or remain in clay/ I remain with you baby, show me the way."

The metaphor's are a bit mixed in "Prince Of Denmark," where we find our Prince Hamlet courting Lady Guinevere (with Jerry in the distaff role). Where Lancelot and Ophelia are hiding is

very well.

Do You Miss New York - Dave Frishberg
Arbors Records

Seventy-year old, Minnesota-born, composer/lyricist/singer Dave Frishberg is a bit of an unknown quantity in Portland. Though he has lived here for nearly twenty years, very few locals even know his name, let alone know anything about him. This is a downright shame. For, he has (quite accurately) been compared to Cole Porter for his, witty and urbane lyrics and to Tom Lehrer for his sociopolitical astuteness

He is probably best known for his wonderful baseball song, "Van Lingle Mungo," but there is much, much more to Dave Frishberg than baseball, as the fourteen songs presented on this album (recorded live last December in the S.H. Kaplan Penthouse at Lincoln Center, "on the top floor of Julliard School of Music" as he puts it) attest. Today's songwriters, by and large, lack Frishberg's vocabulary, his trenchant wit and musical chops. He's sort of the last of a dying breed. And the world

"Dave Frishberg is a bit of an unknown quantity in Portland. Though he has lived here for nearly twenty years, very few locals even know his name...This is a downright shame. For, he has been compared to Cole Porter for his, witty and urbane lyrics and to Tom Lehrer for his sociopolitical astuteness."

not clear. And really, these characters only serve to obscure Jerry's meaning, which is, more or less, the observation that two together can accomplish much more than two apart.

Vic Chestnutt joins in the vocal duties on "Your Glass Eye," a modest little number about Jerry's childhood best friend, dead fifteen years now, whose chief claim to fame was his ability to pull out the aforementioned glass eye at the most of opportune moments. Not unlike the sort of off-kilter song Randy Newman might concoct. The final track, "Easter," doesn't give a lot of clues what it is really about, with only elliptical references, over a thick, heavy bed of droning guitars.

Jerry Joseph has finally found a band, and a producer in Dave Schools, who understand what he is trying to do, what he is attempting to accomplish as a musician. This album contains many of his finest compositions; detailing the crazy quilt that is his personal life. It is an album about transcendence and redemption. Jerry Joseph is more than qualified to discuss both subjects. And he does so

is that much the poorer for the passing of his art.

Frishberg cut his musical teeth in the '60s, in NYC, playing piano with such jazz legends as Bobby Hackett, Zoot Sims, Ben Webster, Al Cohn, Roy Eldridge and Gene Krupa; while acting as accompanist (and in some cases arranger) for such noted singers as Carmen McRae, Anita O'Day and Jimmy Rushing. At the same time, Dave was writing songs that were being recorded by such stellar vocalists as O'Day, Al Jarreau and Cleo Laine.

Eventually, Dave convened the courage to strike out on his own, moving to Los Angeles in 1971; where he occasionally wrote scores for film and television; spending several years working with Herb Alpert. He also began to perform in cabaret-style shows as a solo act. In the '80s, Frishberg migrated to Portland. He has continued to make occasional appearances across the country and in the UK, for the past twenty years, though he primarily confines most of his performances to

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the West Coast.

The songs he presents here, of which he wrote or co-wrote all but the classically inspired arrangement of a medley he calls "Swinging The Classics," offer the uninitiated newcomer a clear view as to where exactly Dave Frishberg's genius lies. It's pretty obvious.

He kicks things off with "Quality Time" a love song for our times, where business and the strain of trying to get ahead create an atmosphere in some relationships, where it seems appointments must be made simply in order to squeeze in one's significant other. The song comes replete with a pithy opening refrain, "I'll be late getting home from the office and so will you/Coz we've both got a million calls to return and a million things to do/We're not seeing enough of each other, coz truth be told/We're up to our ears in our careers/ And we're putting our hearts on hold. So darling let me bring you up to speed/A little time together's what we need" Da-dum dum dum. "Quality time, a little frolic and frivolity time..."

It's a song structure that takes one back to the

"The members of 31 Knots display keen intellects and muscularly dexterous musical capabilities, which enable the band to carve out an uniquely complicated sound."

age of the great musicals, written by the likes of Cole Porter and Ira and George Gershwin, Irving Berlin, Rodgers and Hart, Jerome Kern and all the rest. Dave's piano playing is light and succinct here, with a hint of stride phrasings in the left hand: serving more to embellish than to augment. His voice, while nothing to write home about, has a certain creaky, reedy resignation about it, somewhat reminiscent of Willie Nelson- but with a slightly more cultured sensibility.

Frishberg's wry lyrical observations are brilliantly astute, elegantly constructed- and deadly accurate. "We'll take a seminar on self-hypnosis/So we can learn to stop and smell the roses/We'll do a workshop on the grieving process/ Learning to cry is no crime/We're talking quality time" His is indeed a dying craft.

"I Was Ready," with it's hookline of "I was ready for her, she wasn't ready for me," continues in the 21st century love song mode. But "Jaws," is the unused theme song for the movie- a song that really has nothing to do with the film, whatsoever. The opening refrain of "Do You Miss New York?"

tells the whole story.

"Since I took a left and moved out to the coast/ From time to time I find myself engrossed/With other erstwhile denizens of the Apple/And while we sit around and take LA to task/There's a question someone's bound to ask/And with this complex question we must grapple." Da-dum dum dum "Do you miss New York..." Dave's spoken intro to "Oklahoma Toad" serves as a lesson to everyone, as does the song, his attempt at a "country" number, sort of a variation on "Old Man River."

A fairly straight ahead number, "Little Did I Dream," offers Dave the occasion to display his considerable talents as a jazz pianist. Similarly, but in a different way, "Swinging The Classics" offers him a similar opportunity. He plays familiar classical pieces with his reference being from the jazz interpretations he grew up with, rather than the traditional settings. "Zanzibar" is another, more mainstream number.

"The Hopi Way," amusingly explores some sort of outlandishly repressive philosophy, with interesting results. "The Difficult Season" examines the downside side of the holiday season, with effectively depressing results Do not, under any circumstances, listen to this song during Christmas. Dave's spoken introduction to "Eastwood Lane" gives an extra layer of meaning to the pretty ballad.

Perhaps the central song of the set, "My Country Used To Be" cleverly scrutinizes the sad disparity between what was and what is now real about our country- in a way that would be more amusing if it weren't so true. Melodically citing "Yankee Doodle" in the refrain, Frishberg sets the stage for what is to come- "I pledge allegiance under god to the mighty corporations/To the airport search, the secret p'lice, to the war on peace/While America marches into action/With our weapons of mass distraction."

The body of the song, which takes its melodic and lyrical cues from "My Country 'Tis of Thee," further outlines this nation's slide into the cesspool of corporate corruption; striking a military stance that has left us "alone against the world." It's a powerful song with a compelling message. "I hope my children live to see/A land like my country used to be."

"I Want To Be A Sideman," neatly outlines the life and total lack of responsibility nurtured by the most ubiquitous of human beings in the world: the musical sideman. Who else has no other cares in life than to wonder, like a child doing his

chores: what time do I play, how much do I get paid, and is there any free food? "I want to spend all my time with music and musicians/I want to go out and grab a smoke at intermissions/I want to sleep in the afternoons/And let the leader call all the tunes/I want to be young, I want to have fun/I want to be a sideman."

Dave Frishberg, displays a command of the English language rarely seen among today's songwriters- who typically rely on cliché and banality in order to cobble together a lyric. Frishberg's musical chops are above reproach. He brings with him musical sensibilities and talents which now seem very far away, receding into the mists of time. And that's an outright shame.

It Was High Time To Escape- 31 Knots 54 40' Or Fight Records

Prog rock is alive and well and living in Portland, Oregon with this trio of musical monsters. Magnet magazine calls their music "Prog Pop," although that is a little misleading. The pop is a little harder to find than the prog. Whatever the case, these lads have done their homework, and it shows. For, woven through 31 Knots' performances are musical references to classical, funk and jazz forms as well as a more paradigmatic form of rock, sometimes referred to as "math rock."

Think of Gordon Gano (vocalist of Violent Femmes) fronting Adrian Belew-period King Crimson Think of Captain Beefheart's band of the mid '80s, without Don Van Vliet singing). Think of all the original British proggers, such as Gentle Giant (oddly enough, there is a song called "Knots" on Gentle Giant's '72 release, Octopus), Wishbone Ash, Jethro Tull, Yes and Genesis.

Having moved to Portland from Chicago, by way of Olympia, guitarist/vocalist Joe Haege (who also plays keys and adds samples to the mixes) and bassist Jay Winebrenner have worked together for over a decade. Drummer Jay Pellicci, who joined the band in February of this year (former drummer Joe Faustin Kelly plays on four of the ten tracks found here), has played with Dilute and The Natural Dreamers. Jay Pellicci, along with Ian Pellicci, engineered this album, ostensibly the band's fourth.

The material ranges from the Yes meets Crimson fugue of "A Half-Life in Two Movements" to the acoustic subtleties of "Without Wine," the urgently frantic edge of "No Sound," the epic majesty of "At Peace," to the electronic underpinnings of "Matter From Ashes." But what is apparent after even a single audition of this album is that it is a very clear and obvious record of a band in transition The passing of the baton from Kelly to Pellicci is more than simply a symbolic gesture. There is a definitive shift in the musical perspective going on here, which becomes palpably evident as the songs go by.

"A Half Life..." is a short, complex instrumental introduction to the song "Darling, I". Haege and Winebrenner come at each other in lock-step from the opposite ends of the staff, marching resolutely before launching into battle, five against six.. "Darling, I" slowly moves into a Yes-like groove, in 10/8 time, curling around abrasive rhythm guitar and a spiraling lead figure, beneath Kelly's frenetic drums and incorporeal vocals. "A renaissance/We're full of shit."

"The Gospel According To Efficiency," probably falls closest to that "prog pop" style referred to earlier. With hooks (albeit very quirky) sort of like Clinic jamming with XTC. "No Sound" is a frenzied, reggae-tinged, raver with heavy, deliciously obscure lyrics. "Heaven had this place arranged like it was some asylum/But without us, there was no sound, no matter to maneuver/So someone said divide us like a semicolon moment/fostered on forever and forgiven by the pious/I'm watching every clock I've got, admonishing barometers/Quell the hells with minutes I had hidden in the closet."

Sort of an updated, rewritten version of Traffic's classic "John Barleycorn (Must Die)," with similar vocal harmonies, "Without Wine," is a low-key folk-ish song, in this case the story seems to revolve around a situation where a lack of "gold" for "wine," and the lack of motivation to remedy the situation- metaphorically representative of our everyday inaction in the face of the pressing demands of our immediate needs "John Barleycorn" indeed! A pretty, piano arpeggio decorates the final moments of this unusual song.

The final three songs, recorded by the new lineup point the direction for the future of 31 Knots. Incorporating samples, Pellicci's stumbling kick drum staggers wildly against the meticulous precision of guitar and bass in "Played Out For Punchlines," a prog rock masterpiece, as is it's predecessor "At Peace," with its grand-scale, father/son dynamic. "You seem to be at peace with the distance between us and the rest/Whereas I am torn inside for what is just and what is right/If war is our glory, what cost do we concede?"

Lastly, "Matter From Ashes" whirs and whizzes with electronic sounds looped into a limping beat; before the dust settles and a more regular rhythm develops, allowing the band to expostulate in a sort of moody, Pink Floydish way. Angelic harmony vocals flute majestically, until Pellicci motivates the band one last time to explode with emotion, before succumbing to the robotic beat as the song fades

The members of 31 Knots display keen intellects and muscularly dexterous musical capabilities, which enable the band to carve out an uniquely complicated sound- one which boils with electrical intensity; while formulating and framing the ultimately vital questions, which invade their individual psyches with persistent ambiguity and inspiring introspection.

LL

Views & REVIEWS

Continued from page 9

entourage of unexpected sounds and samples. These present themselves in places and ways as to create the Hoekstra pallet, a luscious garden of music completely distinct; sometimes elegant, sometimes quirky, sometimes rock and roll, and at all times painted with the shades and tones of Hoekstra.

Though his music is spacious instrumentally, lyrically it's packed with stories of the people and places within his dynamic sphere of existence. Through the experiences encapsulated in his recordings, it's possible to tour Hoekstra's life and get the impression of having met the man hiding behind the CD credits.

Music sometimes succeeds in this industry on the strength of a false buzz or the BS that often comes from desperation. For Hoekstra, success has come through the presentation of his powerful songs, and gentle spirit and heart.

Fortress Madonna - Estonian Female Sniper CD-Laughing Outlaw Records

The first thing that comes to mind when I hear the words, *Fortress Madonna*, are the pointy bras she used to wear. Strangely, the next thing that comes to mind when I think of the album title, "Estonian Female Snipers" are the pointy bras she used to wear. But this five song demo has nothing to do with that Madonna. Rather than being highly reinforced underwear, *Fortress Madonna* is an all guy band that have chosen a thought provoking album title. Not about men shooting at women or women shooting at everyone, "Estonian Female Snipers" is rather an EP chocked full of deliciously dangerous indie pop.

Track 3 "Crystal" which actually sports the term "Estonian Female Snipers," sounds like a poppy electric spy story that sucks you into its mystery about a bunch of little miss sure-shots picking off Russians near Moscow. Presumably, the song is based on Yeltsin-era Russian propaganda explaining military difficulties during the Chechnyan war. Yeltsin blamed 10-foot tall mercenaries and Estonian female snipers for helping the wimpy Chechnyans beat up the mighty Russian army.

With darkly tainted electric guitar strumming highlighting minor chord progressions and sax lines layered with "oooooh" background vocals, the listener is refreshed by this shadowy, but clean indie pop sound. We don't know who plays what or who's singing because even the liner notes are shrouded in ambiguity. Exciting and mysterious, *Fortress Madonna's* "Estonian Female Snipers" is indie pop espionage music: themes to spy by.

LL



Continued from page 18

Secondly, it has become more and more common in recent years for recording contracts to contain a provision stating that if a record is not commercially released within a certain period of time after its completion, or if it is commercially released and later the record ceases to be distributed for a certain specified period of time, or if the band is dropped, the band will then have the right to a return of their masters from the record company, sometimes in exchange for a payment by the band to the label in the amount of the recording costs for the master.

Considering the current economic climate in the record business, with numerous bands being dropped or seeing their recently recorded records being put "on hold," this has become an increasingly important clause for the band's attorney to seek on the band's behalf.

CONCLUSION

One final comment: The general financial structure of recording contracts has, generally speaking, been dictated by major labels, which have historically been able to control the economic structure of the record industry sheerly by virtue of their overwhelming bargaining power and financial leverage.

Although artists have long been frustrated with the financial structure of the traditional record industry, there have been no viable alternatives until recently. Now, with the alternatives, which the Internet is making available, artists are better able today to give voice to their frustrations with the traditional structure of the record industry and to explore the alternatives that the Internet has made available.

This is not to say that major labels will cease to be powerful, or that the economic structure of the record industry or the one-sided nature of recording contracts will suddenly change, to the benefit of artists. Nonetheless, there are alternatives and possibilities for artists today which were impossible to imagine before the onset of the Internet. Hopefully the Internet will cause such changes in the record industry that artists will begin to share more equitably in the record industry pie.

Editor's Note: Bart Day is a Portland-based entertainment attorney in private practice and is outside music counsel for Vivendi Universal Games, the computer games unit of Universal Studios. He is also VP, Business Affairs, for Media Creature Music, a Los Angeles publishing and catalog administration company.

Bart is the co-author of a chapter (entitled "Contracts and Relationships between Major Labels and Independent Labels") in *The Musician's Business and Legal Guide*, a book compiled by the Beverly Hills Bar Association and published by Prentice Hall Publishing (New York).

The reader is cautioned to seek the advice of the reader's own attorney concerning the applicability of the general principles discussed in this column to the reader's own activities.

LL

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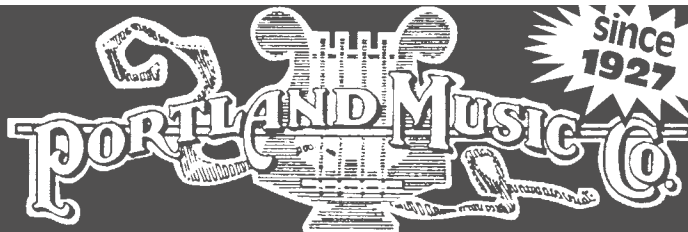
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LETTERS

PIE STORY HOT

Dear Editor,

I'd like to interview Richard Petrillo for an article I'm writing about Fred Durst for Spin magazine, and it sounds like you might have contact info for him. If you do and can pass it along, I'd appreciate it...

Thanks,
Greg Beato
gbeato@soundbitten.com

HAXTON PASSES

Dear Readers,

With your indulgence, I would like to start out on a somber, but respectful note...

A good bass player, a good man and friend of all of us PDX musicians passed away on the previous Saturday.

Phil Haxton was the kindest of kind...

A loving husband to his wife, Terre, and a spirited, versatile musician who touched all he played for with the right amount of low end...

For those of us who knew Phil, we still see his head shaking in the blissful sense of abandonment, as he powered his bass through another landscape of groove. We always thought that his head would come off his shoulders if he shook any harder!; but alas and alack, it always stayed attached to his body to come back for the next set.

I hope that someday, when I pass away from this earth, someone will feel the way I do right now and write some of the above words for me, somewhere in the cosmos...

He will be missed by us all.
Rest easy, Phil.
Carlton Jackson

HEARTS CRASH

Dear Readers:

To anyone that knew the Exploding Hearts (Three members lost their lives when their van crashed on the way back from San Francisco), Purusa offers condolences.

We have made that trip before under similar circumstances. It is very sobering to look back and think how we put ourselves at risk-driving all night, high on ephedra, caffeine and nicotine. At the time, it is a badge of honor.

To make it as a rockstar, this is how you got to do things...machismo in its ultimate sense.

It really seems absurd after the events of a couple of weeks ago. It's depressing that it takes something so horrific to finally open your eyes to what you are doing and whom you may be impacting around you.

Our compassion goes out to the Exploding Hearts friends and family.

Purusa
purusa@prepaidfriends.com

FOGHORN ORGY

Dear Editor,

I'd like to talk to you about the performers in Foghorn Stringbad. I don't know any of them particularly well, so I'm addressing my concerns to you

in hopes that you can pass this on. At the Stevenson Bluegrass Festival, Foghorn Stringband played at the square dance, and also spent the night.

Perhaps you have heard about the, drunken yelling, screaming, wrestling, foul-mouthed party they had until 3:30 am. If you didn't hear about it, certainly every camper at the Bluegrass Festival did. This is particularly offensive since the Bluegrass Festival is a family event. It seems that Foghorn Stringband has added to their reputation as an up and coming talent that they are immature and obnoxious partiers as well. I'm very concerned about this. I like the members, of the band individually as persons and collectively as performers. However, given the display at the Bluegrass Festival, I am reluctant to continue to attend their performances. The groupie contingent of tank-topped women that traveled from Alaska seem to be a negative influence. Their siren-like displays of wantonness were quite offensive, not just in their acts, but also in their effects on some band members. I've heard the rumors that there are groupies at virtually every performance. I don't know if the members of Foghorn Stringband are simply, having trouble coping with their new fame and rock-star lifestyle, or if they are indeed showing their true colors. Either way, they need to decide what their goals are as a band, and what their desired image is. If they need to undergo some re-organization of their members to continue on their path to greatness, that should be considered as well.

Let Down Fan

BLUES 4 THE TROOPS

Hey to Blues folks and industry types,

I want to share a story I became aware of at The Trails End Saloon a few nights ago. It was the night many of you were able to get together and pay tribute to Phil Haxton. In attendance was a blues fan that hadn't been out to see a show in a number of years. The Portland Blues community expressed itself very eloquently and powerfully that evening. I was very moved; but the Oregon City blues fan and mother, with a son deployed in Iraq, was especially touched.

Her son plays music, and is not too far in age from the young, very talented, blues man (please forgive, I am not recalling the name) that played that evening. It had an impact.

Many of the troops, and their loved ones, do not know when they are coming home. This is contrary to what I thought I had been hearing coming out of the Pentagon and the White House. She is financially burdened. The situation is not helped with her son in Iraq. We all know what has happened to the social safety net. She has been advised by our overburdened social services as to the best bridges to sleep under.

It hasn't ever come to that, yet, but you get the idea. He serves, she gets no help. A local TV news room is mulling over her story. I doubt they will developed it. Too uncomplimentary to the powers that be, but you never know.

Her story caught me on several levels.

1.) As a proud advocate of the Portland music scene. 2.) As a father that could so easily be in her position. 3.) As a citizen, currently a rather uneasy one at best. She asked me to help her put a package of music together to send to her son. Both for his enjoyment and his comrades. Not any music. Blues-PDX style. Who can blame her after the powerful and cathartic tribute to Phil.

So... if any of you have any demos, cut-outs, overstock, promo copies or anything else you could see to send as part of this musical message from mother to son, PLEASE let me know. I also do not have email addys for many that probably should hear this message, so share this with anyone that you think appropriate. Blues is to the bone with little BS. It cuts through crap real good. One little package....one large message like only music can send.

Hope to hear from you.
Tom
tchale@comcast.net

SHOPPING TIP

Dear Editor,

It's Steve Tramosch in A&R at Elektra in New York, checking in to see if there are any local, unsigned and/or Indie label artists that you've covered or think I should know about...

Let's talk, call or write anytime with anything new. BTW, I'm all over the place as far as genres.. Just looking for good music, music that people are reacting to and feeling, be it on the air, at the clubs, on the street, in the stores, by following, around town, online, etc...Thanks for your time, let me know if you need anything

Steve Tramosch
Director of A&R
Elektra Entertainment
75 Rockefeller Plaza, 17th Floor
New York, NY 10019-6972

LL

ON THE COVER

This month Tommy Thayer got his first Kiss Gold album (KISS Symphony Alive IV) as the band's new Spaceman guitarist. After slaying 'em in Australia and Japan KISS kicked off the USA tour with Aerosmith August 2nd, a pairing the trades predict will be the hottest ticket of the season. (photo Buko)

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Web: Ribbitt123@aol.com

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